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A MAGAZINE FOR COLLECTORS
Edited by J. T. HERBERT BAILY
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JULY 1913

VOL XXXVI No 143

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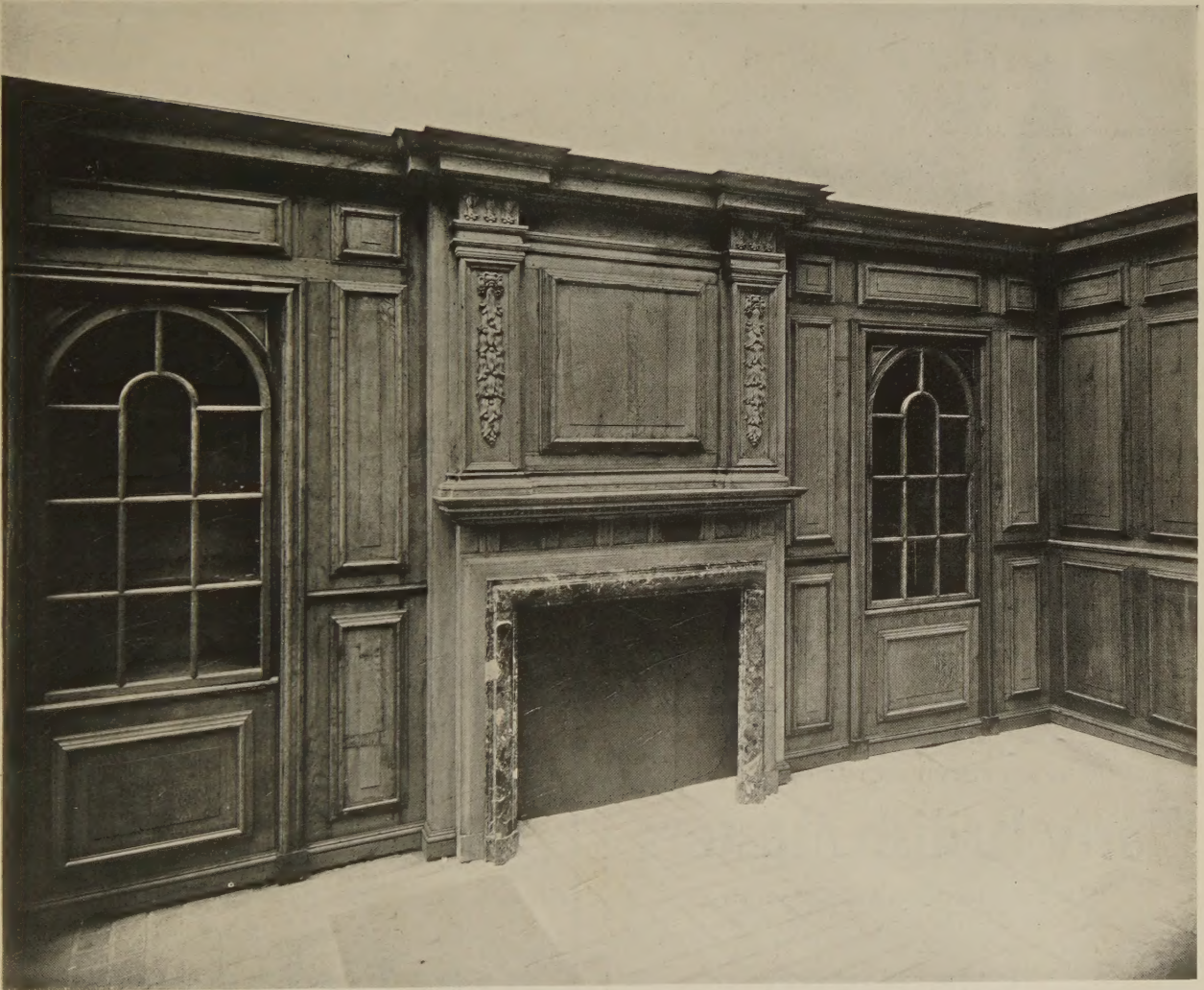
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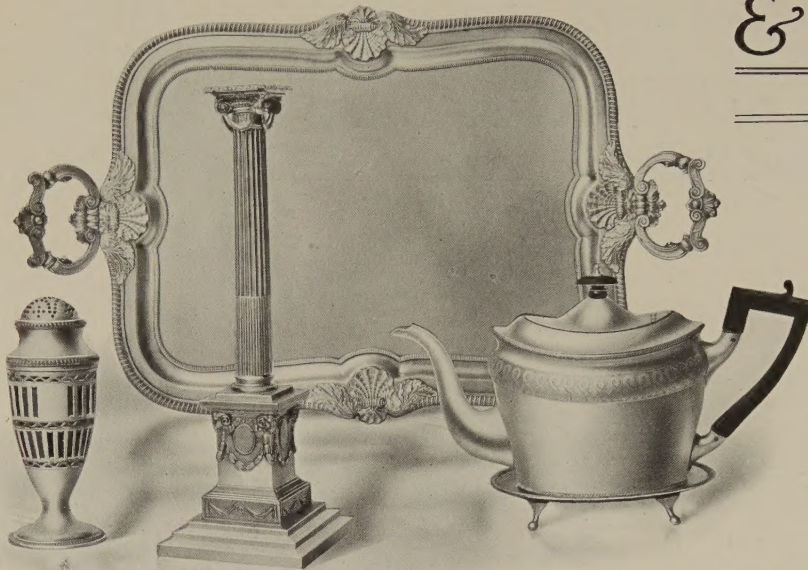
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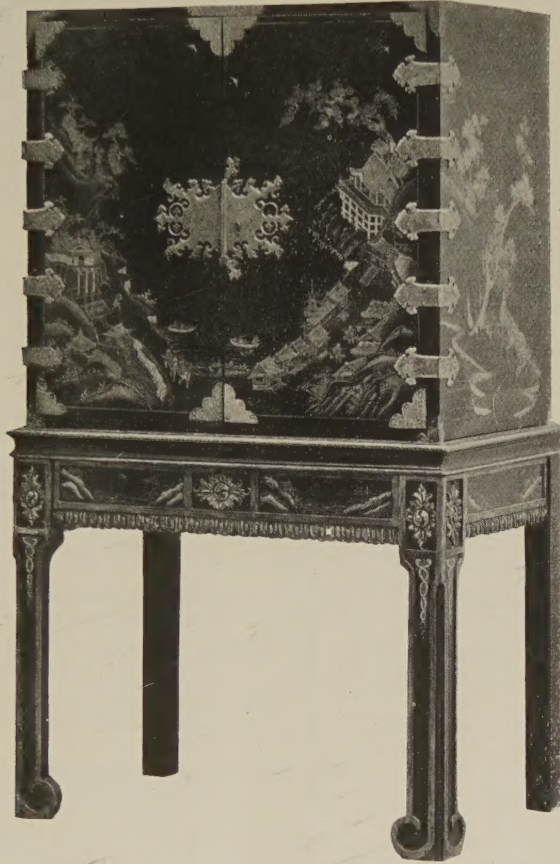
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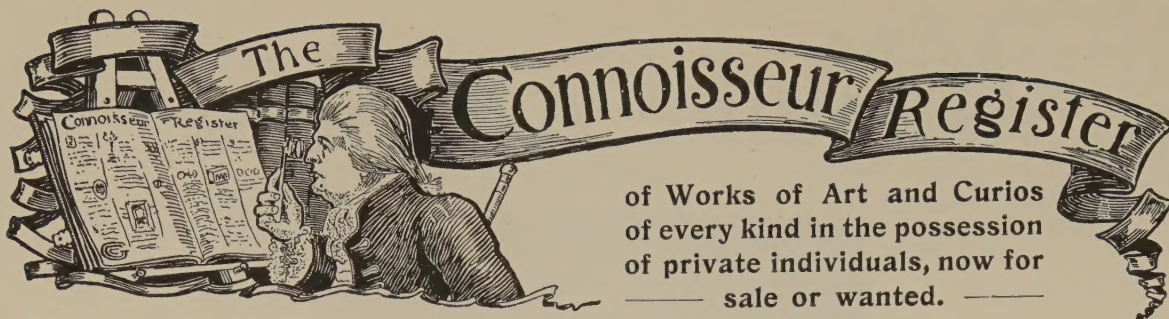
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When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. Buyers will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of bona-fide private collectors.

The charge is 2d. per word, which must be prepaid and sent in by the 14th of every month; special terms

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All replies must be inserted in a blank envelope with the Register Number on the right-hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to "The Connoisseur" Register, Hanover Buildings, 35-39, Maddox Street, London, W.

No responsibility is taken by the proprietors of "The Connoisseur" with regard to any sales effected.

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[No. R5,936]

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[No. R5,938]

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[No. R5,949]

For Sale.—"Savoy Magazine." Three Numbers, containing Beardsley's Drawings.

[No. R5,950]

For Sale.—Painting of Roman Emperor Galba. Attributed to Rubens.

[No. R5,951]

For Sale.—Oil Painting. Landscape by Richard Wilson, R.A.

[No. R5,952]

Continued on Page XXVI.

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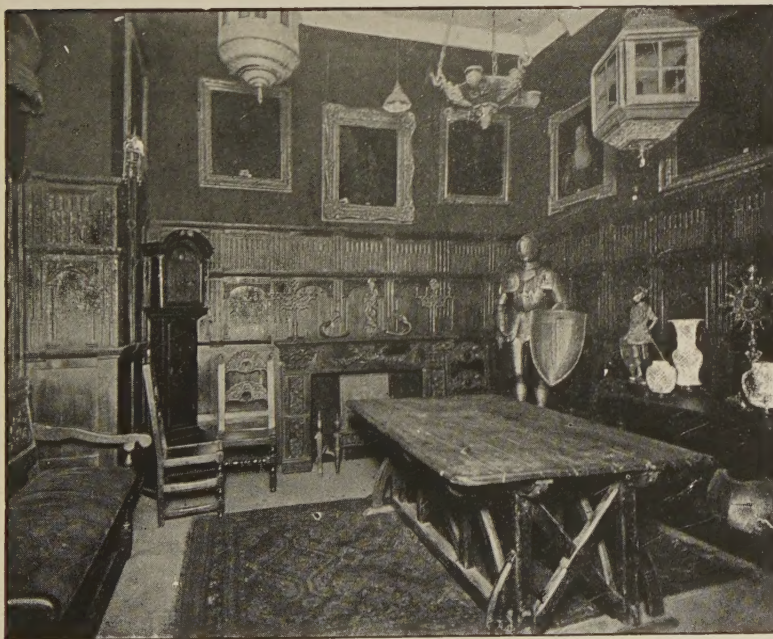
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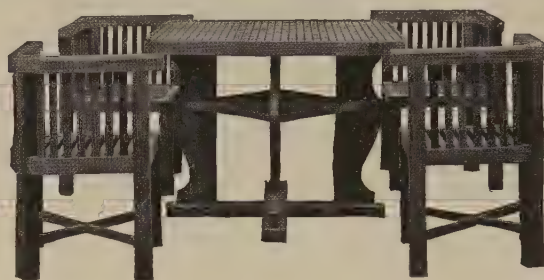
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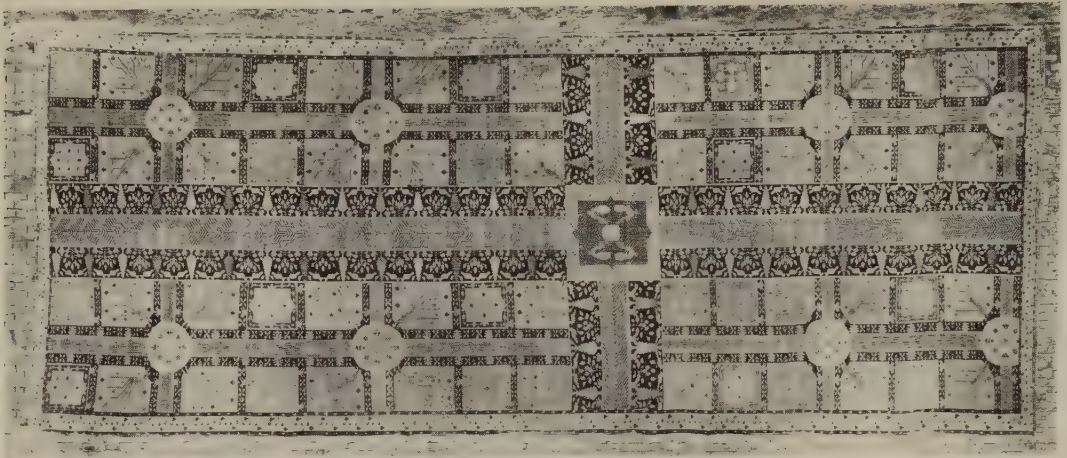


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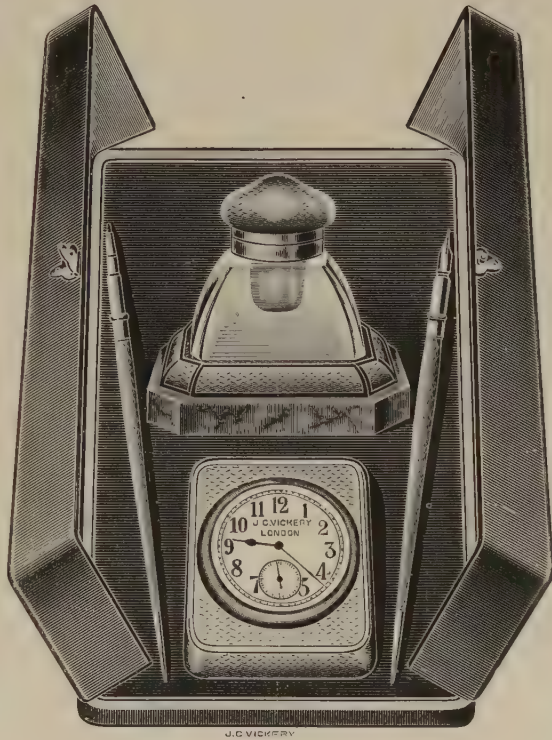
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The Connoisseur REGISTER *Continued from Page IV.*

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Baxter Prints.—*Parting Look, Letter-Box, Summer, Winter, Victoria* (large), *Mountain Stream, Fruit Girl, Cabinet* Paintings and others for sale. [No. R5,961]

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Continued on Page XXXII.

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The Connoisseur REGISTER *Continued from Page XXVIII.*

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For Sale.—Waterford and Cork Glass Decanters, Wine Glasses. [No. R5,969]
For Sale.—Pair Chromo-Lithographs, by Gambart and Co., London, partly hand-coloured, after (Turner) engraving by J. T. Wilmore, after Turner. (No dealers.) [No. R5,970]
A Pair of fine Old Worcester Vases for sale.—Very rare square seal mark. [No. R5,971]
George Morland.—Oil Painting, signed initials, for sale. [No. R5,972]
For Sale.—An Old Worcester Tea and Coffee Service. A few other pieces. [No. R5,973]
For Sale.—Old English Spiral Wine Glasses, baluster stems, etc. [No. R5,974]
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For Sale.—Genuine old Carters' Brasses. Photo. [No. R5,976]

Cremation Urn.—Oxidised silver on marble plinth. Photo. [No. R5,977]
French Porcelain Group (1773). Marked, cabinet specimen. Particulars. Photo. [No. R5,978]
Set of English Cut-Glass Lustre Candelabra. On ormolu mounts. Photo. [No. R5,979]
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Fine Collection old Coloured Flower Letter-Weights and Bottles for sale. [No. R5,981]
Wanted.—Swiss Prints, Views, Costumes, etc. Books and any other Swiss antiques. [No. R5,982a]
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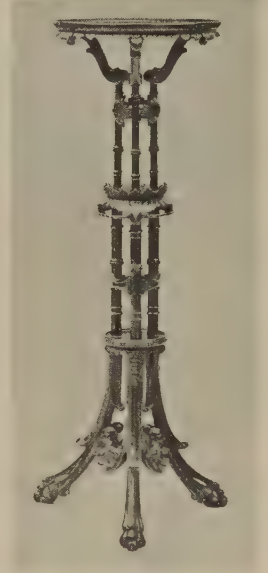
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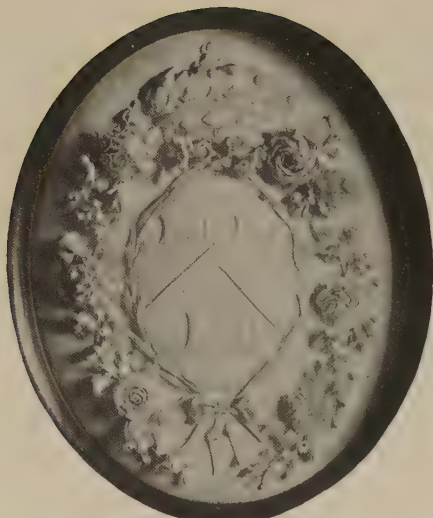
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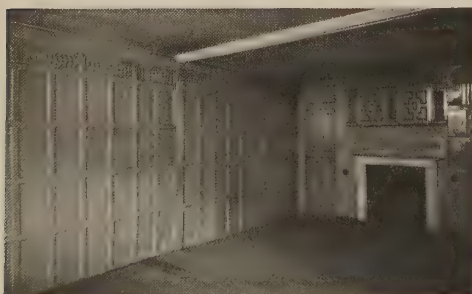
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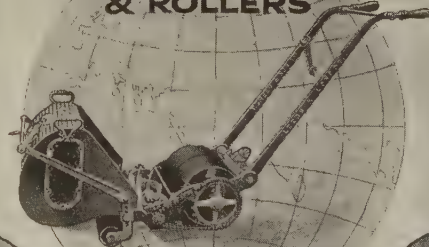
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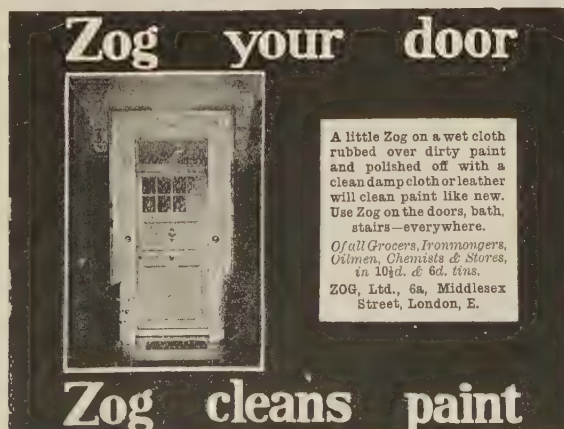
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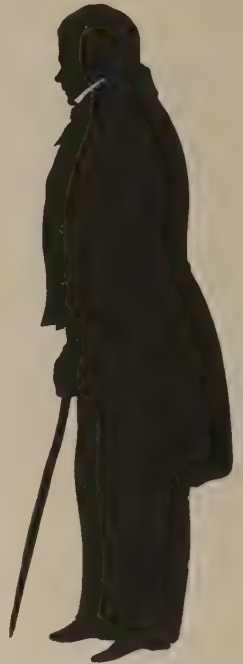
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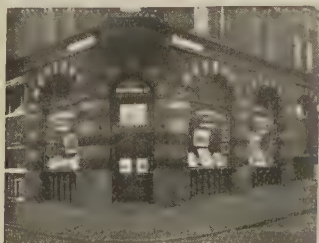
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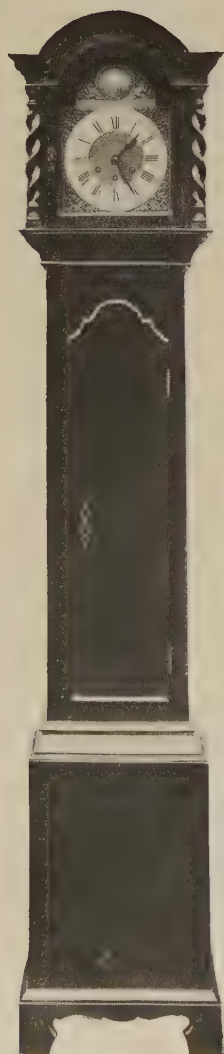
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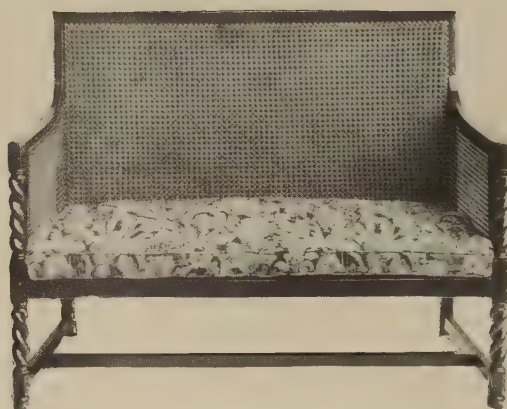
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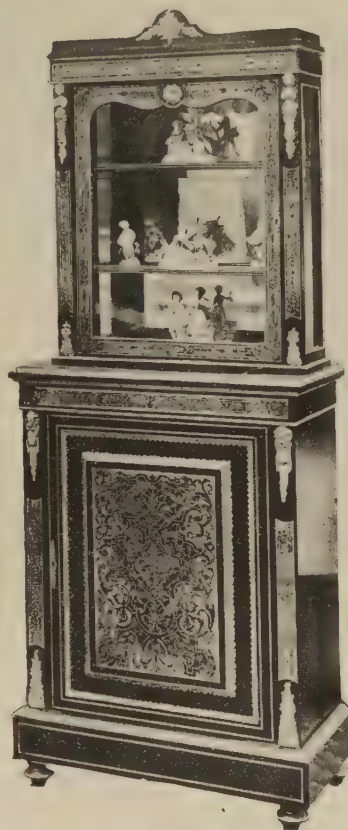
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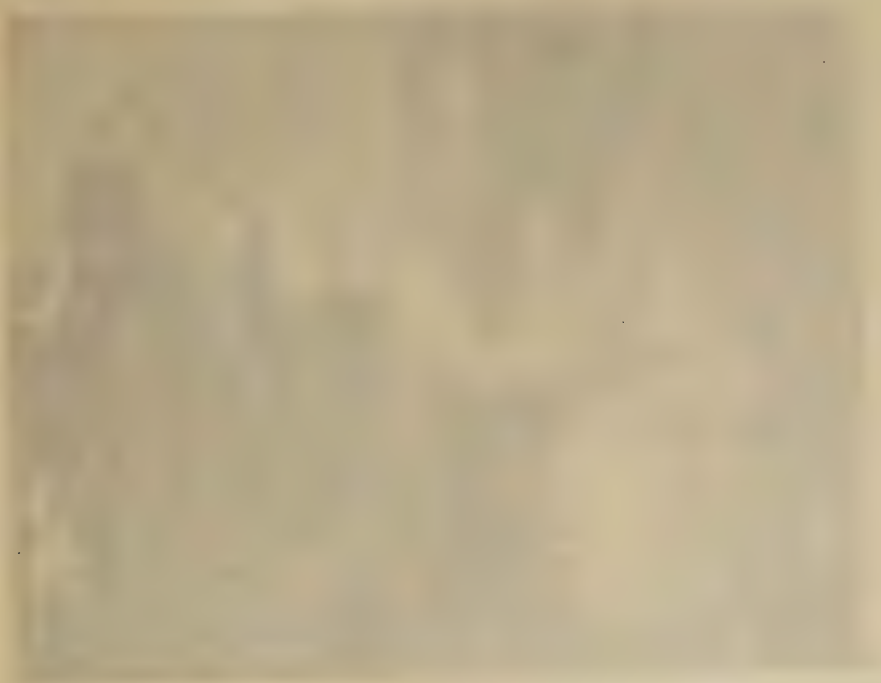
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THE Walker Art Gallery is a possession of which Liverpool citizens may well feel proud. An important component in the classical group of buildings which gives an Attic dignity to the centre of the city, it was the first municipal institution of its kind in the provinces, and is admirably designed for the display of artistic treasures. The collection it contains is in some respects the most interesting in the kingdom, being singularly rich in early examples by modern artists of distinction. This characteristic, perhaps, does less credit to the liberality of the municipality than to the perspicacity of the directorate of the gallery, who secured the works when the authors of them were comparatively unknown. It is, indeed, the outcome of the judicious investment of a scanty and somewhat precarious income, which has hardly justified the purchase of good examples by acknowledged masters. The result is that, with a

few important exceptions, the works in the collection are interesting rather than epoch-making; there are gaps in the representation of modern English art which should be filled, while the examples of eighteenth and early nineteenth century work are few and unimportant.

Generally speaking, the policy of the directorate of the gallery—at all events during recent years—has been to form an English Luxembourg, containing specimens of foreign as well as native talent, of statuary and prints as well as pictures; and to accumulate in addition a full representation of the Liverpool school of artists. Being myself a “Dicky

Sam”—the local term for one born in the city—I must confess that this section of the collection makes special appeal to me. Much of it, especially as regards the works of earlier artists, has been added since Mr. E. Rimbault Dibdin, the present curator—an enthusiastic investigator



GROUP OF THE CADDICK FAMILY

FROM THE PAINTING BY RICHARD CADDICK

of the early art history of Liverpool—took office, and whereas before his *régime* the retrospective art of the town was but sparsely represented at the gallery, it is now adequately illustrated from its commencement.

Well back in the eighteenth century when other provincial cities were engrossed in commerce and politics, Liverpool gave them a lead by forming the earliest society of artists and holding the earliest exhibition of pictures outside the metropolis. The former

was established in 1769—one year later than the Royal Academy—while its initial exhibition was held in 1774. At the earliest of these dates the town had already given birth to some notable artists and its citizens had shown their culture by the purchase of works of art. Let it be confessed that their early art patronage was almost wholly bestowed in the direction of portraiture. George Stubbs, the famous animal painter, born in 1724, together with Richard Wright—a painter of seascapes which must have possessed sterling merit, for he gained the highest prizes—(one of thirty and two of fifty pounds)—offered for this phase of painting by the London “Society of Encouragement of Arts” in 1764, 1766, and 1768—both permanently quitted their native town when they reached manhood, whereas their contemporaries, William and Richard Caddick, both portrait painters, remained in it and flourished. Their brushes, indeed, do not appear to have kept pace with the demand, for in the year of the foundation of the local Academy,



PROMISES

BY G. F. WATTS

Liverpool society—which was to reap him a rich reward of commissions later. A memento of their intercourse is to be found in the Walker Art Gallery, in Wright's *Easter Monday at Rome, La Girandola*, which is in all probability the version of the subject sold to Daulby for £42, a replica of the picture which, with a companion, was purchased by the Empress Catherine of Russia for five hundred pounds—a sum which would be the equivalent of as many thousands at the present time.

Of Stubbs there are several examples, including two versions of his often repeated theme of a horse frightened by a lion. The former animal—a white one—was painted from a stallion belonging to George III., which, for the artist's purposes, was terrorised by a brush being pushed along the ground towards it.

None of the pictures, however, can be said to do full justice to the genius of Stubbs—better illustrated by a series of fine mezzotints from his work. Richard Caddick is exemplified by two canvases of so interesting

Peter Romney, the clever but erratic brother of the great portrait painter, visited the town and reaped a good harvest, his name appearing on the earliest membership roll of the society. Another visitor in the same year was Joseph Wright, of Derby, who during his stay painted twenty-five portraits, for which he received nearly £400. He then probably struck up that friendship with Daniel Daulby, the Rembrandt cataloguer—another of the foundation members of the



EVE

BY T. MILLIE DOW

a nature as to make one regret that so little is known about his career. Joseph Mayer describes him as the brother of William Caddick, while Mr. Frank Falkner, who appears to know more about the history of the Caddick family than any other writer, in his account of *The Wood Family*, states that he

was his son. The writer, however, controverts this theory by a quotation from what is probably a contemporary authority, saying that Richard was a companion of George Stubbs in the latter's youth. As William Caddick was born in 1722, only two years earlier than the great animal painter—who left

Liverpool when he was twenty—obviously it would be impossible for a son of William to fraternise with Stubbs. Whatever their relationship, the two Caddicks lived together in a house in Old Hall Street at the top of North Lady's Walk until January, 1795, when William, who married the sister of Aaron Wood, the famous potter, died; Richard continuing living there for at least five years later. William Caddick had the greater contemporary reputation of the two, local opinion placing him as the equal of any portrait painter in the country. There is a portrait by him of Thomas Bentley, belonging to the city, which, judging from a reproduction of it, possesses considerable merit, and might with advantage be transferred to the Walker Art Gallery. The two works by Richard Caddick already mentioned comprise a quaint portrait group of the artist, his daughter Martha, his son William, and two other sons—a little stiff in the phrasing of the figures, but marked by good colour and well-balanced general design—and a head of William Roscoe. The latter canvas, both on account of the personality of the sitter and the high quality of the work, is as interesting an example of the artist as could well be selected. Its simple execution, good colour, and pleasing characterisation recalls Romney about the termination of his early period, before his brushwork had broadened. Though the likeness appears that of a young man, almost a youth, it was probably painted after the historian of Lorenzo de Medici was over thirty-one—that is to say, later than 1784, for in that year John Williamson exhibited a portrait of Roscoe, which is stated by Mayer to be the earliest taken of the author.

Roscoe was one of the guiding spirits in the original art movement at Liverpool. His name is not, indeed, on the membership roll of the original Academy formed in 1769, for at that time he was a youth of sixteen, lately promoted from carrying his father's baskets of vegetables to market to be an attorney's clerk; but it was his pen which wrote the inaugural ode to the first exhibition of the society—reconstructed under the title of *The Society of Artists in Liverpool*—which, as already mentioned, was held in 1774. It took place at the rooms of the society on the first floor of 30, John Street, over the premises of the already existing Liverpool Library. It is memorable as being the forerunner not only of that great annual function, the Autumn Exhibition at the Walker Gallery, but of every provincial exhibition in the kingdom; that of the Norwich Society of Artists, for which a claim of priority has been made, not being instituted until 1806. There is no adequate space to deal with the fortunes of the early society or the composition of its contributors, who included in the second

and third exhibitions the work of a large number of the leading London artists of the time. Of the local contributors not already mentioned, one may note a few whose names have strayed into works of reference—Peter Perez Burdett, who claimed to have invented aquatint engraving; William Tate, pupil of Wright of Derby, and recipient of many of his pictures, both of which artists were members of that forerunner of the Royal Academy, the London Society of Artists, of which Stubbs was also a member and eventually President; Thomas Chubbard, an exhibitor in the same society; John Deare, the sculptor; F. Christopher Pack, a visitor from Norwich, who presently migrated to London; Patrick John McMorland, miniature painter; and John Williamson, a capable artist and progenitor of still more capable descendants.

Williamson, who was one of the foundation members of the Liverpool Academy, established in 1810, and still, after some long periods of dormancy, leading an active existence, forms a connecting link between it and the older societies. In its palmy days this body constituted an assemblage of talent such as could be found in no other provincial centre in England. Its best period commenced about thirty years subsequent to its foundation, but before then the Academy boasted of many capable artists. In a series of letters from David Cox to my grand-uncle, R. H. Grundy, of Liverpool, there is generally a word of remembrance to "my friend Barber." This was the Charles Barber whose conscientious *Moorland Landscape* shows a love of nature as deep as, if less inspired than, the work of the greater artist. Cox himself, who is represented by a small water-colour, hardly of his best period, was an honorary member of the Academy and a frequent exhibitor; but Cox's pictures had little influence on the Liverpool school. A slight trace may be occasionally perceived in the works of Samuel Austin, but those which represent this artist in the Walker Art Gallery show him possessed of a more delicate but less virile brush, and an eye attuned to a more minute perception of detail. The latter trait—a deep reverence for even the minuter truths of nature—was indeed a common possession to the Liverpool school of painters, and runs like the diaper of a pattern through most of their work. One sees it exemplified in the large *Landscape with Cattle* by Charles Towne, and again—expressed with deeper earnestness—in the small *Bidston Marsh* of William Davis, a painter worthy to be bracketed with those other great Liverpool artists, A. W. Hunt (here represented by several of his exquisitely wrought works) and Robert Tonge—hardly seen at his best—and also in the *Devonshire Glen* of J. W. Oakes, A.R.A.; or, coming to artists who are still among us, the tenderly coloured *Nature's Cathedral*



BY J. YOUNG HUNTER

TWO VOICES

Aisle of James T. Watts. Some of the artists show the influence of Turner—the veteran, W. J. J. C. Bond, for instance, whose *Beach at Scheveningen*—the best of several examples here—recalls the master in his middle period, in its perception of atmospheric effect and bright, translucent colouring. D. A. Williamson's *Wensleydale* might be said to show the influence of the same artist, more nearly at the end of his career; but Williamson was a man of many moods, strongly pre-Raphaelite in his general sympathies, and this work is probably a spontaneous effort of a like spirit to record one of those effects of mist, mountain, and valley which the greater artist so frequently painted. Among other landscapes one may mention the finely composed *Nature's Mirror*, by Peter Ghent; George Cockram's water-colour of *The Lonely Shore*, and A. E. Brockbank's *Lingering Light*, the *Sheep Washing* of John Pedder, and examples by Albert Hartland, Isaac Cooke, T. Hampson Jones, John McDougal, J. Hamilton Hay, and John Finnie. The last-named was the doyen of Liverpool artists until his recent death, and as master of the local School of Art exercised a widespread influence. His *Close of a Stormy Day in the Vale of Clwyd*—one of his best pictures here—received a *mention honorable* at the Salon. This is painted in the broad, breezy style he affected in his later days. *The Mere* shows him in that brief period he came under the influence of Corot, while there are examples of his more highly-wrought early work. Another local landscape artist whom one has omitted to mention is Thomas Huson, R.I., whose sentient brush is represented in several good examples.

Of animal painters born in Liverpool, the greatest names besides that of George Stubbs, already mentioned, are those of Richard Ansdell, A.R.A., and William Huggins. Ansdell was well known, and perhaps earned his contemporary popularity, though neither his melodramatic *Hunted Slaves* nor uninspired if well-drawn portrait of *A Mastiff* is much to the taste of the present day. The reputation of Huggins scarcely extended beyond local circles, yet he must assuredly rank as one of the greatest English animal painters of the nineteenth century. He combined Landseer's fine draughtsmanship with a greater command of colour, though he possessed nothing like his dramatic insight. The best of his works are those suggested directly by nature, like *Tried Friends*, a portrait picture of a man standing by a horse, or some of the highly, perhaps over-coloured animal studies of his later years. These are improving with age, and do much to substantiate Huggins's theory that the original colours of a picture should be exaggerated, in order to allow for the effects of time which would tone them down to the proper key.

Some of the best figure painters in Liverpool were flourishing about the time of the advent of pre-Raphaelitism, and it is significant of how strongly the predilections of local artists were already turned in that direction, that the new movement was at once supported by a majority of the Academy. The Liverpool Academy, indeed, saved pre-Raphaelitism; the award of its annual premium of £50 in 1851 to Holman Hunt for his picture of *Valentine Rescuing Sylvia* prevented that artist from giving up art altogether, while its countenance and support of the other artists of the school enabled them to weather the storm of criticism which rained on them from all sides. Between 1851 and 1858 the annual premium was given twice each to Hunt, Millais, and Ford Madox Brown, two of the pictures so rewarded being now at the British National Gallery and two at Birmingham. One regrets that they could not be secured for the town which first acknowledged their merits; but the *Lorenzo and Isabella* of Millais—besides some of his later works; Holman Hunt's *Triumph of the Innocents*, the first completed version of the picture—the other is at Birmingham; and *The Coat of many Colours*, by Ford Madox Brown, worthily represent the earlier phases of the movement—early, that is to say, in point of style; while its gorgeous developments are shown in the world-famous *Dante's Dream*, by Rossetti, and *Sponsa de Libano*, by Burne-Jones. Not a few of the best examples of pre-Raphaelitism are to be found amongst the works of Liverpool artists, including those of the landscape painters already mentioned. William Daniels is hardly to be cited as an exponent of pure pre-Raphaelitism, but his *Chess Players*, a somewhat unimaginative rendering of a mid-Victorian interior, is redeemed from commonplaceness by its pre-Raphaelite sincerity; his *Prisoner of Chillon*, finer in tone, composition and treatment, hardly affects one with the same strength of conviction. W. L. Windus was a pronounced convert, his picture of *Burd Helen*, painted under the inspiration and exhibited at the Royal Academy of 1856, winning from Ruskin the high eulogy that it was the best picture of the year with the exception of the *Autumn Leaves* by Millais. His *Touchstone nominating the Degrees of a Lie* is earlier by ten years than the picture mentioned; it is well composed and shows good draughtsmanship and colour, but hardly attains the full height of the artist's power. James Campbell is seen at his best in *A Disputed Bill of Costs*, a humorous and indeed trivial subject, but set down with an intensity of conviction that commands respect. The graceful and highly wrought *Crazy Kate*, by W. J. Bishop; the imaginative conceptions of Robert Fowler, one of the most individual artists Liverpool



BY VAL PRINSEP

THE GOOSE GIRL

has produced; the popular *The Widower*, by Sir Luke Fildes, R.A., a Liverpool man by right of birth; and the series of striking portraits of local celebrities by W. B. Boadle, R. E. Morrison, and G. Hall Neale, can only be mentioned, whilst even this courtesy cannot be afforded to the pictures by R. Talbot Kelly, Harold Swanwick, David Woodlock, W. Follen Bishop, and numerous other Liverpool artists, which, had space afforded, would have formed an attractive theme for appreciative criticism.

Perhaps a fifth of the space of the Walker Art Gallery is filled with examples of local talent; to describe or even enumerate the rest of the contents of the building in the space of a short magazine article would be impossible. The best that can be done is to briefly allude to some of the more interesting features. The Roscoe collection of works by the older continental schools, which, though of mixed quality, contains examples of great value, is now hardly seen to advantage in the side-lighted galleries on the ground floor, where it has been relegated for want of hanging room. The works of the English eighteenth and early nineteenth century masters of portraiture are indifferently represented; but there is a fine example of Raeburn in the portrait of *Adam Rolland of Gask* (one of the three versions of the sitter by the artist) at present deposited in the gallery. Of Turner there is the noble drawing of *The Falls of the Clyde*, which, with a number of small but generally good examples by masters of the Early English water-colour school, should afford the nucleus of



WILLIAM ROSCOE

BY RICHARD CADDICK

an important collection. But the chief strength of the gallery is in modern art—that is, in the examples of the later Victorian period and afterwards. All phases are included, the authorities having of late years wisely turned their attention to forming collections of prints, drawings, miniatures, and modern ceramics, while from time to time they have secured important pieces of sculpture, and water-colours have been a

noteworthy feature of the collection since it was initiated. Among oil paintings which may be mentioned are the fine pair of figure subjects by G. F. Watts, R.A., of *Cupid Asleep* and *Promises*, which in their sensuous charm of colour and bold handling recall something of the power of Rubens, while animated by a far more spiritual inspiration. The *Summer Night*, by Albert Moore, has some claims to be considered as his masterpiece. *Elijah* and *Perseus and Andromeda* hardly do full justice to the art of Lord Leighton; but in *O Mistress Mine*, by E. A. Abbey, and *The Goose Girl*, by Val Prinsep, the painters attained their highest level. The *Summer* of Mr. E. A. Hornel, purchased in 1892, when the late Alderman Philip Rathbone was chairman of the Arts Committee, divided the town into opposing camps, but the selection of another example of this artist—his fine *Captive Butterfly*—without opposition, shows that the policy which induced the acquisition of such works as *The Alps by Night*, by William Stott, of Oldham, *An Idyll*, by Maurice Greiffenhagen, and *The Punishment of Luxury*, by G. Segantini, has ultimately triumphed.

The earlier purchases for the gallery were indeed



PORTRAIT OF MRS. WEYLAND AND HER SON
the Collection of Mr. C. P. Taft

BY SIR JOSHUA REYNOLDS, P.R.A.

The Walker Art Gallery, Liverpool

largely dictated by a spirit of compromise, which resulted in half of them being of a purely popular character, and the other moiety of works of artistic excellence. Since the present régime, with Alderman John Lea as chairman of the Arts Committee and Mr. Dibdin as expert adviser, the Philistine element appears to have been overpowered, and recent additions are marked by a sane, somewhat conservative but thoroughly enlightened taste. Among the additions of recent years which should be noted are the poetic *Château Gail-lard*, by H. Hughes - Stanton; *St. Andrews*, *Isles of the Sea*, and *Nightfall*, *Luxor*, two among the best

pictures by D. Y. Cameron; *His First Offence*, by L. R. Garrido, an artist whose rare promise was left by his early death only partially fulfilled; the clever study in whites entitled *En Blanc*, by Herman Richir; *Eve*, by T. Millie Dow; *The Two Voices*, by J. Young Hunter; *The Valley of the Wharfe*, by Bertram Priestman; *Lupercalia*, a bronze statue by Conrad Dressler; and *Joyce and a Manilla Shawl*, by Howard Somerville.



EN BLANC

BY H. RICHIR

The pictures enumerated do not include a tithe of the good works included in the gallery, for I find that I have altogether omitted to mention sterling examples of Sir H. von Herkomer, J. J. Shannon, S. J. Lamorna Birch, David Murray, Sir Alfred East, Sir E. J. Poynter, Sir W. B. Richmond, and indeed by half the present members of the Academy and half of the artists who seem destined to become members. But with all this there are noteworthy gaps even in the representation of modern orthodox art, gaps which one imagines would be filled did the weight of the gallery's purse permit — though at present there would be no

room to house adequately any additions, as the gallery is at present greatly overcrowded. The last addition to the building took place in 1884, when the permanent collection only numbered 376 items. It now comprises nearly a thousand; consequently, some of the works have had to be removed from public view, others are crowded into dark corners, while the necessity of making room for the Autumn Exhibition

The Connoisseur

causes an entire rearrangement of the galleries—a procedure that must inevitably result in the deterioration of the older works affected. Fortunately the timely legacy of £10,000 by the late Mr. Thomas Bartlett will provide the nucleus of a fund for the enlargement of the gallery—a nucleus which must be very much supplemented if adequate provision is to be made for even immediate necessities.

Another matter that is every year becoming more pressing is the provision of a stable income for the augmentation of the permanent collection of the gallery. At present the sole endowment arises from the interest of a small legacy left by the fifteenth Earl of Derby for a specific purpose; the rest of the income of the gallery arises from the profits of the Autumn Exhibition. This is a declining revenue, and as the competition of other towns and the expense of providing an attractive exhibition grow greater, it is inevitable that the shrinkage will continue. So far

the citizens of Liverpool have been peculiarly favoured in municipal art matters; their gallery was provided by the munificence of the late Sir A. B. Walker, and it has been filled as a result of private benefactions and the business ability of its art committees and curators, without the cost of a single penny to the municipality. If Liverpool is to retain its position as the leading art centre in the provinces, its citizens must bestir themselves, for other towns are forging ahead. A few years ago the municipal collection at the Walker Art Gallery was the finest in the provinces; it is now surpassed in point of merit by those of Glasgow, Manchester, and Birmingham, the cities nearest to it in wealth and population. This is the result not of superior artistic perspicuity on the part of the directorate of these galleries, but wholly through the power of the purse.

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HIS FIRST OFFENCE BY L. R. GARRIDO IN THE WALKER ART
GALLERY, LIVERPOOL FROM "GARRIDO" BY J. QUIGLEY (DUCKWORTH)

Old Books

A Seventeenth-Century Pocket-Book

By Bohun Lynch

THE pocket-book which forms the subject of the present article was the property of a Colonel Malcolm, of the Scots Guards, and was mainly compiled in 1684. Regarded as a diary, the information to be gleaned from it is of the sparsest description; the travels of the *Scotts Guairdse* are detailed from day to day over a period extending from May, 1688, to October, 1691, in the form of a calendar. Many plans, both plain and coloured, demonstrate positions of camps during the wars in Holland and Flanders.

The book, however, is far more interesting as a kind of Scotsman's Almanack—an exquisitely bound and delightfully illustrated Whitaker. Whether the entire work was done by Colonel Malcolm himself is open to doubt: the diary of travels, for example, which is probably in his own hand, is written in a more untidy manner than the rest of the contents.

This may be due to haste, but a more probable explanation is that someone else—a scholarly friend or a laborious clerk—was responsible for the exquisite penmanship and the minute, if crude, drawings. If the Colonel had been hurried in the execution of the diary, he would scarcely have troubled himself with the flourishes and ornamental letterings as seen in No. ii. These, it will be seen, are ambitious but inexpert.

The book begins with the Lord's Prayer, written on a circular space the size of a threepenny-piece. Each letter, examined through a glass, is seen perfectly formed, each word consistently proportioned. A faint halo of red and radiating lines surrounds the prayer, and from the bottom of the page a hand points upwards to it.

After this there is "A List of ye Nobilitie within ye Kingdom of Scotland." This list is repeated,



No. I.—COVER OF POCKET-BOOK, WITH SILVER CLASP

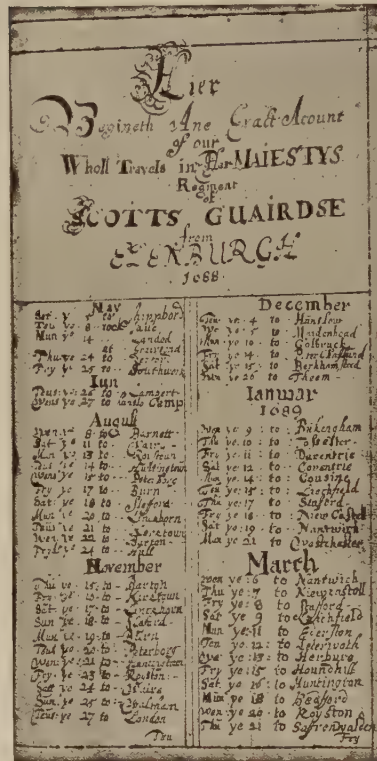
together with an "alphabetically table of the Surnames of the Nobility and gentry," at the end of the book. There are two points of interest about the former list: over the four dukes (Albanie, Hamilton, Buccleugh, and Lennox) is drawn the Cap of Maintenance, whilst the ordinary ducal coronet surmounts the five marquises. The other feature worthy of notice is the etching of the Royal Arms, still quartering the arms of France (No. iii.).

It is difficult to say why such pains should have been taken over the next entry, which is a copy of a letter dated from Paris, November 23rd, 1638, to the French Ambassador at Rome, introducing "Master Campy, a Savoyard, Friar of ye Order of St. Bennet (Benoist)," and signed Jean Armand du Plessis, Card. de Richelieu. In this the virtues of Master Campy and the great

Cardinal's affection for him are set forth with profusion. The Ambassador was besought to afford him "tout l'honneur possible et de ne rien dire en sa presence qui luy puisse estre desagréable en aucune façon."

A long list of the Kings of Scotland follows. According to this chronicler, "Fergus, the first king of Scotland, the sone of Fergus, a prince in Ireland, began to Reigne A.M. 3641, before the coming of our Saviour 330 years, when Alexander the Great overthrew Darius, the last monarch of Persia. He was a valiant prince, dying Shipbroken upon the Sea-Coast of Ireland in the 25th year of his Reigne."

These early and, one may suggest, mythical sovereigns are not wonderfully interesting. Thereus (B.C. 160) was "an unwise, cruel tyrant," and was supplanted by Conan, a "wise and grave



NO. II.—TITLE-PAGE



NO. III.—"A LIST OF YE NOBILITIE WITHIN YE KINGDOM OF SCOTLAND;"

man." Josina was a "good medicinar and herbister." Finnanus was given to "ye superstitious Religion of the Druydes." Many were slain by their nobles, and two in later times, Donald II. (A.C. 264) and Robert III. (A.C. 1390), "died of displeasure." Kenneth III. (A.C. 970) was a "valiant and wise prince, but in the end became cruel, and slew Malcolm, his brother's sone, and in God's Judgement, Who suffereth not innocent blood to be unpunished, was slain by a Strange Engine, an Image fixed in a wall at Fettercairne, by meanes of a Noblewoman there, called Fenella."

Malcolm III. had a daughter "called Maud, or

110. K. Charles 2^d. A great, wise, mercifull and Magnanimous R. succeeded to his Father A.M. 5819. A.C. 1649. He was crowned King of Scotland at Stone 1 Jan. 1651. and after a years exile by rebellious prevalent party in England was in y^e year 1660. miraculously restored to y^e Royall Throne of his Ancestors, and to the Crowns of Great Brittain & Ireland, and was crowned at Westminster 29 Apr. 1661. He married Katharina Infanta of Portugall Daughter to John K. of Portugall; & Donna Lucia Daughter to y^e Duke of Medina Sidonia. He is now present King of Great Brittain & Ireland, whom God long preserve, and may y^e lineall Succession of that Royall Familie, under whose happy government this Kingdom hath flourished these 2012 years in an interrupted (y^e contant) continu, by a just & lineall Descent, while she Sonne and Moore Endure in y^e Perpetuall

Dum Coelum Stellas dum vetet aquor aquas.

Amen

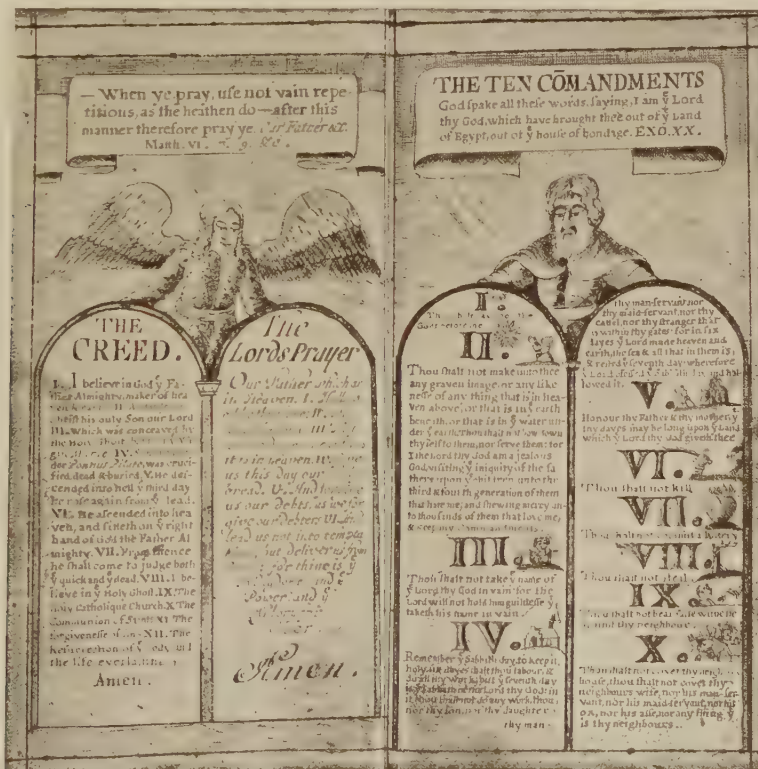
NO. IV.—ENTRY REGARDING KING CHARLES II.

Matildis, surnamed Bona, wife to Henry I. of England, of whose vertues is that old epigramme:—

"Prosperitie rejoiced her not, to her grief was no paine. Prosperity, affraid her als affliction was her gaine, Her beauty was no cause of fall, in Royal State not proud. Humble alone in Dignitie, in Beauty only good."

David I. (A.C. 1124) "built many abbacies," including *Haly-rud-House*.

Of John Balioll (1293), "he was a vain-glorious man, little respecting the Wiell of his Countrey." Robert Bruce, who followed him, was of course good, valiant, and wise. Robert II., surnamed Blear-eye, was the first of the *Stewarts*, and on that



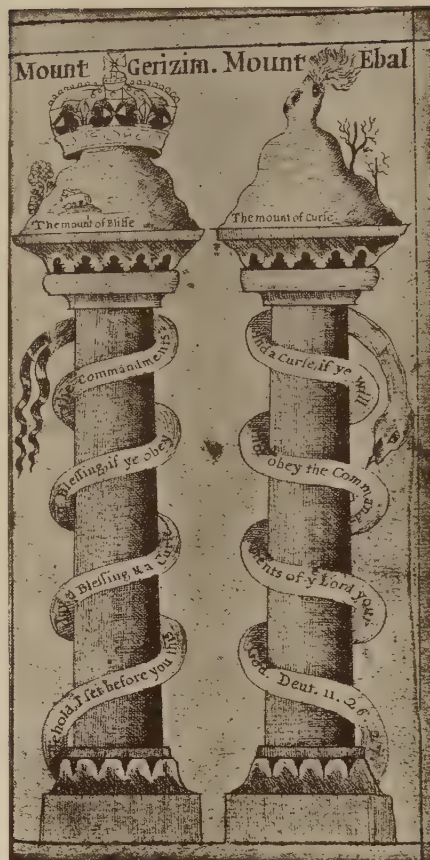
NO. V.—PAGES CONTAINING THE CREED, LORD'S PRAYER, AND THE TEN COMMANDMENTS

account claims a long but not peculiar description at the hands of the diarist.

Concerning the Charles's, who close the list, the fine old Royalist surpasses himself. To begin with, he puts the letter K before them, a diminutive courtesy he has not extended to the rest. The entry reads:—

“109. K. Charles 1st. An incomparable Prince for piety, learning and Vertue. . . . Charles 1st was by a strange and unparalleled villany judged by a Publicque-mock-Tryall of a pretended High Court of Justice at Westminster, and by some of his most Rebellious and perfidious subjects, was execute and suffered martyrdome. . . .

“ 110. K. Charles 2nd. A great, wise, merciefull and magnanimous P. Succeeded to his Father A.M 5619, A.C. 1649 . . . after nine years exile by a Rebellious and prevalent party in England. Was in the year 1660 miraculously restored to ye Royall throne of his ancestors. . . . He is now presently King of Great Britain and



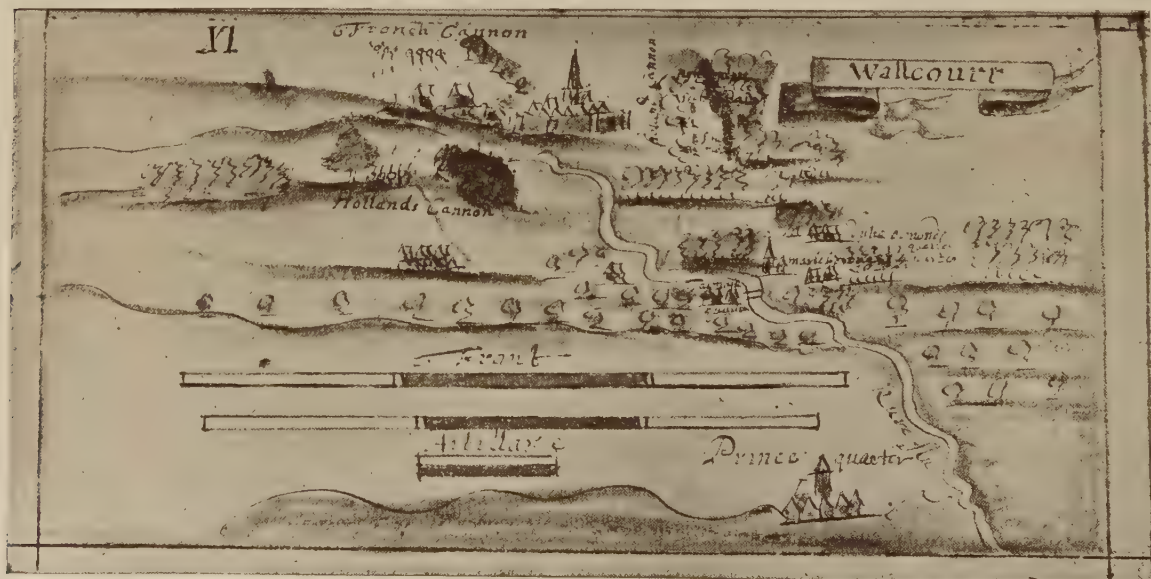
NO. VI.—PAGE GIVING THE SYMBOLIC
RELATIONSHIP OF MOUNT GERIZIM AND
MOUNT EBAL

Ireland, whom God long pre-
serve, and may ye lineall suc-
cession of that Royall Familie
(under whose happie govern-
ment this kingdom hath
flourished these 2012 years in
an uninterrupted Line) con-
tinue by a just and lineall
descent, while the sunne
and moone endure in ye
firmament.

“Dum Coelum Stellas, dum
vehet aequor aquas.

"Amen."

A little farther on two pages face each other, illuminated with red ink and much-worn gold. Upon the one an angel, in the long wig of the period, holds out two tablets, on which are written the Creed and the Lord's Prayer, whilst opposite these Moses displays the Ten Commandments (No. v.). Each of these is exemplified by a minute drawing—for the fifth a disagreeable-looking father admonishes his son; for the eighth there is a gallows-tree with birds perched upon it; has his tongue torn out by thy neighbour's house, wife,



No. VII.—SITUATION OF WALLCOURT CAMP

When the Major gives any word of Command, the Officers and Sergeants must be in silence and noise, but he must give any word of Command, except he who commands the Regiment alone.

There must always be a Sergeant on y^e flank of each Rank, if possible to make it show right. All this being done, the Soldiers are commanded from a shoulder'd musket to lay down their Matches when to quit their Matches, then to Order their Matches.



Musquetiers, take notice, to exercise your Musquets.

To this word he commands the Pykes to order their Places.

Order your Musquets.
Shoulder your Musquets.
Put your right hand to your Musquets.
Draw your Musquets.
Put your left hand to your Musquets.
Take your Matches.
Blow your Matches.
Order your Matches.
Put your Match to y^e middle of your Throat.
Guard.

No. VIII.—THE EXERCISE OF YE MUSQUETT

Put them in their places.
Join your Right hand to your Musquets.
Shoulder your Musquets.
Order your Musquets.



Take notice, to exercise your Pykes.
Order your Pykes.
To the right hand 4 times.
To the right hand about.
Py the left as you were.
To the left hand 4 times.
Py the Right as you were.
Advance your Pykes.
Present to the front.
To the Right hand 4 times.
To the Right hand about.
Py the left as you were.
To the left hand 4 times.
Py the left hand about.

Py

No. IX.—THE EXERCISE OF THE PYKE

The Connoisseur

maid-servant, ox and ass—all of the same size and very ugly—are grouped together in a space that could be covered with a sixpenny-piece.

No. vi. gives the symbolic relationship of Mount Gerizim and Mount Ebal. The former is called the Mount of Blisse, fertile with leafy trees, and with the crown of England set upon it. Ebal is the Mount of Curse, and its trees are black and barren, and its summit is the flaming mouth of a dubious though clearly evil beast.

The greater part of the pocket-book is taken up with the "Sittuation of all ye Camps we had" in the years 1689 and 1690. The most elaborate is that of Wallcourt (No. vii.).

"Exercises and Evolutions," which conclude the book, are illustrated by two drawings of a Musquetteer and Pyke-man respectively (Nos. viii. and ix.). From a modern military point of view, the "Exercise of ye Musquett" is highly significant:—

Musquetteers, take notice to exercise your Musquets.

—*At this word of command the Pykes are to order their Pykes.*

Order your Musquets.
Shoulder your Musquets.
Joyn your right hand to your Musquets.
Poyse your Musquets.
Joyn your left hand to your Musquets.
Take your matches.
Blow your matches.
Cocke your matches.
Try your match to ye middle of your Pans.
Guard your Pan with your two foremost fingers.
Blow your matches.

—*At this command the Pykemen advance their Pykes.*
Open your Pans in presenting.

—*At this the Pykes present.*

Fyre.
Recover your armes.
Uncocke your match with your thumb.
Putt them in their place.
Blow off your burnt powder.
Handle your Prymers.
Pryme.
Shutt your Pan with a full hand.
Blow off your loose cornes.
Cast about your Musquets to your Sword-syde.
Handle your Charges.
Open them with your teeth.
Putt powder in the barrell.
Take the bullet from your mouth.
Colfein from your hatt.
Draw forth your rammers.
Hold them up.
Turn and shorten them at your breast.
Putt them in the barrell.
Ramme down your Charge.
Recover your ram-rods.
Hold them up.
Shorten them to your breast.
Putt them in their places.
Joyn your right hand to your Musquets.
Poyse your Musquets.
Shoulder your Musquets.
Order your Musquets.

The value of Colonel Malcolm's pocket-book is, of course, largely enhanced by the genuine beauty of the binding, which, with its silver clasp, is in perfect preservation (No. i.). On the inside of the flap the gold-leaf is as bright and unworn as though it had been laid within the last year.





PORTRAIT OF EDWARD SACKVILLE FRASER
In the Collection of Mr. C. P. Taft

BY SIR HENRY RAEBURN

Miscellaneous

The Liverpool Free Public Museums By Joseph A. Clubb, D.Sc., Curator

THE Free Public Museums of Liverpool comprise the Lord Derby Museum of Natural History and the Mayer Museum of Art, Archæology, and Ethnology. The building in which these museums are housed is centrally situated in the city, and was erected by the munificence of one of Liverpool's citizens, Sir William Brown, for many years Member of Parliament for the town. It was opened in 1860, and a considerable extension had to be made in 1902 to accommodate the increasing acquisitions of both museums.

The nucleus of the Lord Derby Museum were the celebrated collections—particularly rich in mammals and birds—made by the 13th Earl of Derby, and left by him to the Corporation of Liverpool in 1851; and the nucleus of the Mayer Museum were the collections made by Mr. Joseph Mayer, F.S.A., another worthy Liverpool citizen, and presented by him to the town in 1867. Although both these museums have been extensively added to since, it is interesting to record that, with a few notable exceptions, all the more important and valuable specimens were contained in the original gifts.

It is intended in this article to deal almost exclusively with the art and archæological side of these museums, but it may be stated that the science collections, arranged as they are on a thoroughly scientific and highly educational basis, are of the greatest importance, comprising departments of zoology, botany, geology, and mineralogy.

The collection of antiquities made by Mr. Mayer has a world-wide reputation, due to the many important and often unique objects contained therein, rendering many of the sections superior to any others possessed by museums in the provinces. An interesting little story is told as to the origin of the love of antiquarian lore which animated Mr. Mayer from a youth upwards. It is said that when quite a boy he found a Roman urn containing coins in a place called Little Madeley, in Staffordshire. He was challenged by his grandfather to decipher the inscriptions in a month's time, with the promise of a crown if he succeeded. The winning of that crown gave the impetus which never abated to the day of his death.

The collections of the Mayer Museum are especially rich in Egyptian and early Roman antiquities, mediæval ivories, enamels, glass, and illuminated manuscripts; in very important pottery collections (both British and European), conspicuous for the wealth of costly Wedgwood and old Liverpool wares; in the very important and unrivalled collection of Anglo-Saxon antiquities, made by the Rev. Bryan Faussett; and, associated with this museum, though not forming to any large extent part of the original Mayer bequest, in large ethnographical collections, chiefly of barbaric races.

In the Egyptian Gallery the various phases of Egyptian art are well illustrated. Of the eighteenth Dynasty there are some beautifully executed life-like figures of boys, and



NO. I.—EGYPTIAN CARVED
WOODEN FIGURE OF THE
EIGHTEENTH DYNASTY



NO. II.—THE KINGSTON BROOCH

the wooden figure of a slave carrying a vase on her shoulder is of special importance. The vase is the "stibium," or antimony pot, for holding the powder with which the Egyptian ladies darkened their eyebrows. This figure, here illustrated (No. i.), is a beautiful example of woodcarving out of the solid. In a case of toilet utensils there are many other varieties of these antimony holders in ivory, glass, alabaster, stone and wood, many of quaint design. In an adjoining case are examples of jewellery in gold and precious stones, the principal specimens being some very remarkable rings in the form of obelisks of lapis-lazuli mounted in gold, on the fingers of the left hand of a female mummy. Other important articles are a gold signet ring of Amenhetep I., of the eighteenth Dynasty, and an unusually fine gold earring found at Memphis. The Egyptian potter's art is well represented by a series of pieces dating from pre-Dynastic to Roman times, including the crude "boat" vases and the early vases of red, decorated in white. An excellent series of scarabs, amulets, and emblems in lapis-lazuli, carnelian, porcelain, and ivory are of special interest to Egyptologists, and the various coffins and mummies demonstrate in their decoration the lasting quality of the pigments employed. A recent acquisition is the mummy of a child, bearing a painted portrait in which the vehicle for the colour

is wax. It is a most perfect example of mummy wrapping, there being some thirteen layers used in the process. Another specimen of great interest is a remarkably woven belt or girdle, bearing the name of Rameses III., with a beautifully executed design of the Ankh woven throughout its length. It is some 17 ft. long by 5 in. wide, tapering to $1\frac{7}{8}$ in.

Collections illustrating the early *Mediterranean Civilisations* are housed in an adjoining gallery. These embrace original pieces and replicas in plaster and metal of Cretan antiquities, examples of pottery and sculpture from Meroë, in the Egyptian Sudan, and an important series of replicas of Hittite sculptures from Asia Minor. These last form, at present, the most complete series of Hittite monuments on exhibition in the British Islands.

Romano-British remains are well represented. A large collection of Samian ware, dredged at Whitstable, is shown, and a selected representative series of casts of Romano-British sculptures from various towns in Great Britain are instructive and interesting.

The Gallery of Anglo-Saxon remains found in the Kentish cemeteries by the Rev. Bryan Faussett between 1757 and 1773 contains many remarkable specimens, especially the numerous fibulæ of various designs, in gold and bronze, frequently combined with delicate inlaid work. The most beautiful example of



NO. III.—IVORY DIPTYCHON OF THE GODS OF HEALTH, HYGIEIA AND ÆSCULAPIUS, ASCRIBED TO THE SECOND CENTURY A.D.



NO. IV.—LIMOGES ENAMEL TRAY OF A TAZZA

BY PIERRE RAYMOND

Saxon work possibly in existence is the "Kingston Brooch," which is here illustrated, natural size (No. ii.). It was found by Dr. Faussett in one of the Kentish tombs on Kingston Down in 1771. It is made of refined gold, elegantly and richly set with cut garnets, backed with gold-leaf. The under side is equally remarkable for its beautiful filigree work round the pin, resembling in many respects the early Celtic work found on Irish gold antiquities, of which many excellent replicas and a few originals are in the possession of the museum.

A series of early Egyptian, Etruscan, Greek, and Roman ivory carvings are equally worthy of mention. In Roman examples the museum is especially rich, having several consular and mythological diptycha of unique importance. They belong to the world-renowned Fejervary collection, and most of them were obtained by Mr. Mayer from Count Pulszky, a Hungarian nobleman, who had inherited them from Gabriel Fejervary. The mythological diptychon of the gods of health—Æsculapius and Hygieia—here reproduced (No. iii.) is perhaps the most beautiful as well as the most ancient of these antique reliefs in ivory. On the right leaf of the diptychon Æsculapius is represented standing on an ornamental pedestal, leaning with thoughtful head resting on his left hand, which holds a scroll. On the left tablet Hygieia,

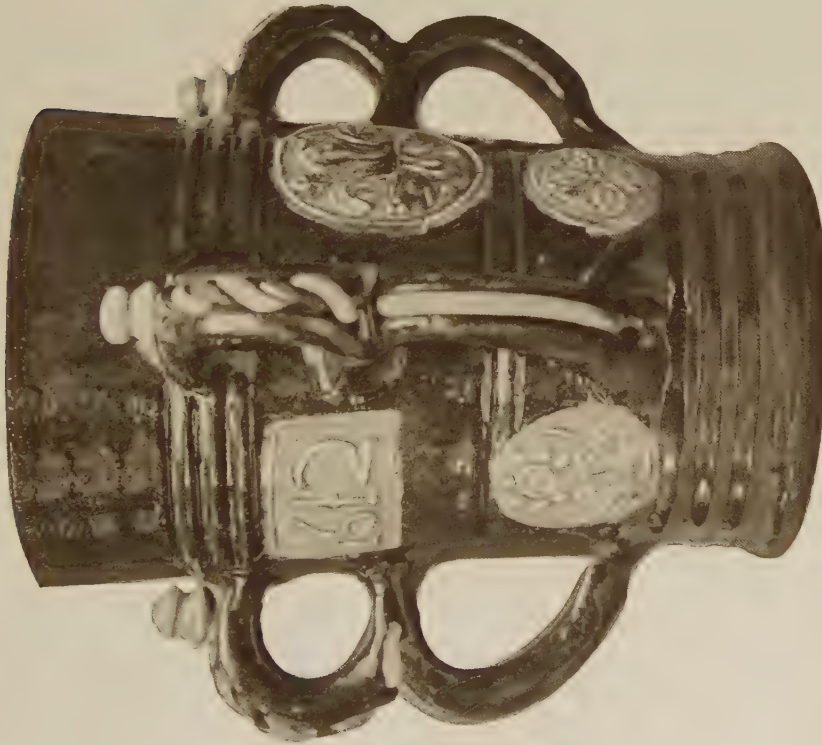
with a chaplet (stephane) in her hair, leans against a tripod, round which coils a huge serpent, raising its head to the right hand of the goddess, who offers it an almond-shaped fruit or cake. The graceful arrangement of the drapery and the masterly composition of both tablets are excellent, and this diptychon is regarded as by far the most important and most beautiful monument of the period. The mythological diptycha belong from the end of the second to the middle of the sixth century, and the date of this ivory is usually ascribed to the second century A.D.

The collection of Byzantine and Gothic ivories is large, embracing all phases of the sculptor's art from the eleventh to the seventeenth century. Mention may be made of the Byzantine figure of St. John the Baptist—tenth to eleventh century—a carving which stood high in the estimation of the late John Ruskin. The panel of the seventh to eighth century illustrating the Crucifixion and the Resurrection is a fine example of the art-work of that period; equally so is the top of a mirror case, whereon the carving illustrates the elopement of Queen Guinevere and Sir Lancelot.

In the gallery devoted to the work of the Caucasian races is a collection of *mediæval* and other antiquities. The *mediæval manuscripts* are of interest and importance, there being a psalter of the twelfth century; an



No. VI.—FREDERICK III. MUG



No. V.—SLIP-WARE TYG, DATED 1612

Italian History of the World, on a scroll 22 feet long, of the thirteenth century; two most beautifully executed Italian Bibles of the thirteenth century; several German and Italian Breviaries of the fourteenth and fifteenth centuries; and English, French, and Dutch Books of Hours of the fourteenth to sixteenth century.

Of *enamels* there are many excellent examples in the form of book-covers, reliquaries, candlesticks, etc., of the eleventh to the thirteenth century, mostly executed at Limoges, in France. One of special interest is a very fine example of a reliquary on which is depicted the martyrdom of St. Thomas of Canterbury. Of the work of the enamellers of the seventeenth and eighteenth centuries there are several examples of the first, second, and third periods of Limoges art by Joseph Laudin and Pierre Raymond. An excellent example of the latter's work is here illustrated (No. iv.). It is the tray of a tazza depicting the Judgment of Paris, and well illustrates the special characteristics for which Raymond was celebrated. There are several representatives of English enamels, mostly Battersea.

The collections of *English* and *Continental ceramics* are very extensive, and may be briefly summarised as follows:—

English ceramics.—The group of slip-ware is an excellent one, comprising dishes, posset pots, cradle, tygs, etc., of Wrotham, Staffordshire, Derbyshire, Somersetshire, and Liverpool factories. The tyg here figured (No. v.) is of especial interest, as it is the earliest known example of its kind bearing the initials I. L. and the date 1612, and is of very beautiful design. Of the many examples of stoneware of Nottingham, Fulham, etc., the most important piece is a figure of Jupiter by Dwight, formerly in the Reynolds collection. In an adjoining case are fine examples of Lambeth, Bristol, Staffordshire, and Liverpool Delft wares, including several blue-dash pieces. The salt-glaze wares, both plain and enamelled, are well represented, including examples by Aaron Wood, Baddley, and Liverpool makers. Some of the enamelled salt-glaze pieces are of great excellence. The wares classed as "Whieldon" are also well represented. The collection of Wedgwood ware in the possession of this museum is large and important, embracing the whole range of wares for which Wedgwood was justly celebrated. Earthenware figures, "Whieldon" ware, cream ware, jaspers, basalts, marbled ware, late earthenware, and porcelain are all well represented, and the many pieces of artistic merit and interest are too numerous to mention. Attention may be drawn, however, to an original copy of the Portland vase, and to a cup and saucer of the

service specially made by Wedgwood for the Empress Catherine of Russia. Plaques by Flaxman and other celebrated artists are numerous, and the collection of Wedgwood is probably the finest in any public museum in England. The products of the many well-known factories of Mayers, Turner, Adams, Davenport, Miles Mason, Spode, Neale, and others are well represented.

English porcelain is fairly represented by specimens of Bow, Chelsea, Derby, Worcester, Bristol, Lowestoft, Longton Hall, Swansea, and other places.

Continental wares (stone, porcelain, and pottery) are illustrated with examples of German, Dutch, Italian, and Spanish makes. Not without interest are some examples representing primitive methods of potting in South America and West Africa.

In an adjoining gallery, representing the Mongolian races, are numerous art objects from China, Japan, and the yellow races in general.

The Chinese pottery is fairly representative, and contains a few examples of striking interest and considerable value, notably a large cist and dish of "famille rose." Two cases side by side contain excellent collections on loan of Chinese and Japanese Imari porcelain ("Rouge de fer") of the seventeenth and eighteenth centuries, enabling instructive comparison to be made of the original Japanese and the Chinese copies.

Other important specimens illustrative of the yellow races are a rare and valuable Mexican codex and some remarkable potted water vessels of large size, from the Upper Amazon.

Of late years a special feature has been made of a gallery devoted exclusively to the exhibition of specimens illustrative of the *History of Liverpool*. Copies of the original charters granted by King John, with replicas of the seals, occupy an important place, and copies of old deeds and Roman coins found in the neighbourhood, together with a collection of articles illustrating the history of the volunteer movement in the town in the early nineteenth century, and a collection of medals struck to commemorate important happenings in the town's progress, are all of great interest. Visitors to the museum are reminded that Liverpool was at one time a manufacturing town of considerable importance by the exhibition in this gallery of a very extensive collection of ceramics, the products of the numerous Liverpool potteries, which flourished from the early eighteenth to the nineteenth century. The collection is large and varied, and emphasises the importance and scope of the potter's industry in the town. There are many pieces of great value and many of local historic interest. Among these is a large plaque with a view of Great Crosby, a suburb of

The Liverpool Free Public Museums



NO. VII.—TRANSFER-PRINTED DISH WITH VIEW OF LORD STREET, LIVERPOOL, ABOUT 1830

Liverpool, in 1716, a piece remarkable alike for its potting and size. The Delft-ware bowls are a feature, many having inscriptions of a maritime character in reference to the trade of the port.

In other cases are exhibited fine examples of salt-glaze, slip, "Whieldon" or clouded ware, and porcelain. Some of the last-named bear transfer prints of John Sadler, who, it is claimed, was the inventor of transfer printing on pottery. An unique specimen is the porcelain mug signed "Gilbody," and made by Samuel Gilbody, of Shaw's Brow, the site of the present museum, and on which were situated some of the more important potteries of the town. This porcelain mug bears a beautiful transfer print of Frederick III., engraved by J. Evans, and is here reproduced (No. vi.). It is a piece of great interest, not only for the quality of the porcelain and the extreme delicacy of the print, but also for the fact that it is the only known example bearing Gilbody's name. Gilbody was previously known to be a potter, as he was one of the potting witnesses to Sadler and Green's affidavit for their patent, but no example of his work was known until this piece turned up.

The cream-coloured wares and tiles, transfer printed by Sadler and Green, are too numerous to individualise,

but to the specialist they are of great importance. The very extensive pottery known as the "Herculaneum" was situated at the south end of the town. Founded in 1796, it made rapid progress under able managers, who were successful in producing a variety of wares probably unrivalled by any other factory in the country. Stoneware, basalt, jasper, and earthenware were made in several varieties, and porcelain was produced of the finest quality. Many of the hand-painted porcelain plaques, tea services, jugs, and sets of vases are excellent productions. Special attention may be drawn to the series of busts of famous persons of the period, executed in porcelain, pottery, stoneware, and basalt, the pottery examples being painted. In addition to the large series of transfer-printed examples on cream ware are several on other bodies, having transfer-printed views of parts of the town at that date. One of these is here illustrated (No. vii.) bearing a view of Lord Street, Liverpool, about 1830.

Another interesting local specimen exhibited in this gallery is a Liverpool-made "grandfather" clock, bearing the name "Park, Liverpool," and here figured (No. viii.). Clock-making in Liverpool and neighbourhood was in the early part of last century an

industry of considerable importance, second only to London, and this specimen is a fine example. It is in a walnut case of exceedingly chaste design, and well proportioned. It is in excellent working order, showing the days of the month and the phases of the moon.

In this brief summary of the archæological sections of the Liverpool Museums the attempt has been made to bring before readers the very large field covered by the collections. But each section contains many treasures which only the specialist can appreciate at their full value. That the importance of the collections is appreciated is shown by the fact that

applications for permission to reproduce specimens are constantly being received from specialists all over the world. During the past few weeks authority was granted for the reproduction in forthcoming works of articles from the Egyptian, Japanese, English Mediæval, Ceramic, and Roman Ivory sections of the museum. This emphasises more than mere words the fame and value of the collections. Not only might a great deal more be said of the pieces selected for illustration in this article, but the number of them must be greatly amplified to do justice to the many and important art treasures of the Mayer Museum of Liverpool.

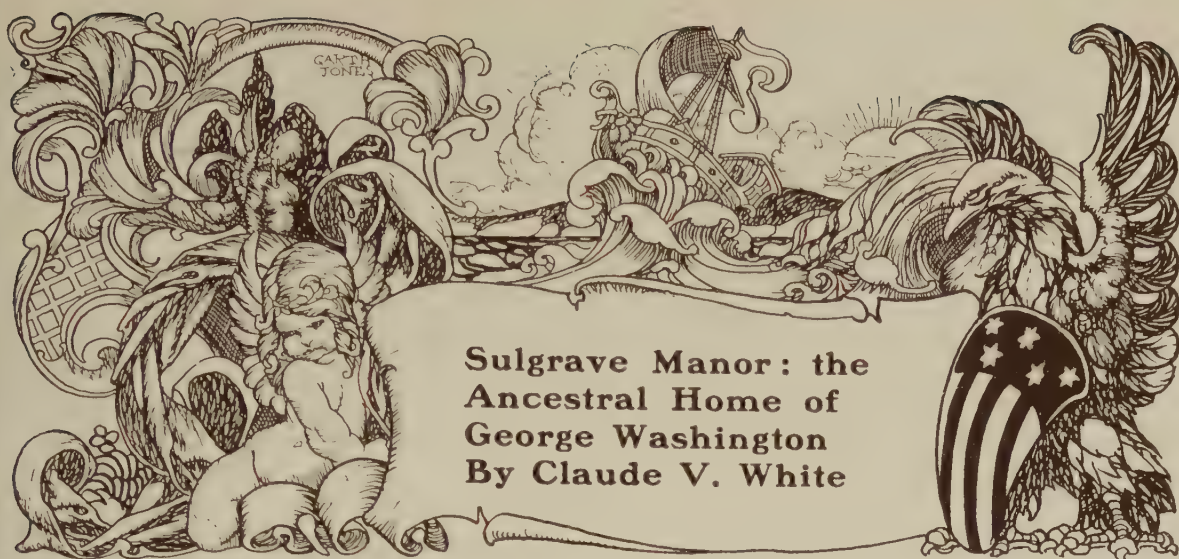


NO. VIII.—LIVERPOOL-MADE "GRANDFATHER" CLOCK



PORTRAIT OF A YOUNG DUTCH WOMAN
the Collection of Mr. C. P. Taft

BY FRANS HALS



Sulgrave Manor: the Ancestral Home of George Washington By Claude V. White

LA CHIMÈRE dances round Sulgrave and its environs—the atmosphere of the place, rich in traditions and tales of olden days, demands it; fantasy plays lightly with one's soul beneath the shade of apple-blossoms in the Northamptonshire villages, whose grey-white stone houses appear to draw the

sun, and make all things to the wayfarer bizarre and wonderful. Coming to a set time and place, the two monstrous elms which boldly front the manor of Sulgrave to the north, and shield it from the road or village street, afford through their foliage a delicate calm, and Washington himself, who longed



SULGRAVE MANOR, FROM THE SOUTH

[Photo, "Country Life"]

so patiently for "the beloved shades of Mount Vernon," could not have found a better place for sweet breathing than this abode of beauty and retirement.

Sulgrave is an old-world village in the heart of England, and its wealth lies in the loveliness of its earth products, especially the richness of its fruit blossoms. It is an excellent guide to the artist or colour-printer, as it gives generously remarkable examples of what is commonly termed the three-colour process. Inhaling the sweet fragrance of the blossom of two apple-trees which stand to the south of Sulgrave Manor, the wanderer gazes on a small pile of grey stone, which in our mundane days stands for so little, but which in a bygone time stood for the residence of a gentleman, an owner of simple faith and Norman blood. Here, says he, is a place dry with the dust of centuries which needs the care and love of cunning hands to save it from the vandals who would ruthlessly pour out its ashes.

George Washington's cherished desire was "to live and die a private citizen on his own farm," and it so happens that the house of his ancestors is to-day in the occupation of an *agricola* who lives from the soil which knew the toddling feet of the first president's grandsires.

The face of fortune is capricious; it frowned on the priories, and smiled for a while on certain individuals, of whom a Washington was one, and gave him the manor of Sulgrave, with other lands in the vicinity; but when came the days of Cromwell, it changed its fickle face, and the descendants of the Washingtons fled to America, where fortune, secretly nestling a fondness for her old love, returned and made Washington a word in the history of nations.

Sulgrave Manor is unlike the majority of country residences in the respect that it has not been neglected either by the artist's brush or the writer's pen. Its very reservation seems to have made for proclamation. So much indeed has been written about it that quite a *collectanea* could be made in the course of an article on the house.

The genealogy of the Washingtons is extremely interesting. It could be called a romance of heraldry. They emanated from a Norman family of rank, and their progenitor was one William de Hertburn, of Durham. The surname De Hertburn was taken from a village of that name in the palatinate. This William exchanged the village of Hertburn for that of Wessyngton. The name of the family thus changed to that of De Wessyngton, which in the slow roll of years, with its gradual changes, eventually became Washington. The De Wessyngtons were renowned for their chivalry

and valour in the days of palatinates (the De Wessyngtons were knights of the palatinate), and it is interesting to observe here that in a poem cited by Nicholas in his translation of the Siege of Carlaravock occurs the line:—

"Has seen old Durham's lion banner float."

On the arms in the centre of the gable of Sulgrave Manor appears a lion rampant, and a lion is also seen on the left wall just as one enters the door, and on the right is the plaster figure of a griffon.

After a life of fighting for Cross and king on the part of his precursors, John De Wessyngton joined the brethren of the cowl, and in 1426 he presided at the general chapter of the Order of St. Benedict, held at Northampton. This John died "in all the odour of sanctity" in 1446. It is opportune to quote Washington Irving at this point: "By this time the primitive stock of the De Wessyngtons had separated into divers branches, holding estates in various parts of England. . . . Their names are to be found honourably recorded in county histories, or engraved on monuments in time-worn churches and cathedrals. . . . The branch of the family to which our Washington immediately belongs sprang from Laurence Washington, Esquire, of Gray's Inn, son of John Washington, of Warton, in Lancashire. This Laurence Washington was for some time mayor of Northampton, and on the dissolution of the priories by Henry VIII. he received, in 1538, a grant of the manor of Sulgrave in Northamptonshire . . . all confiscated property formerly belonging to the monastery of St. Andrew's, Sulgrave, remained in the family until 1620, and was commonly called 'Washington's Manor.'"

That Sulgrave Manor was built on the site of a priory, and that a portion of the priory was made to serve as part of the house, is evident. The holy-water recess in the entrance-hall vouchsafes this statement. Besides, the two plaster heads on the gables are said by some authorities to represent monks.

Sulgrave Manor was built of stone, which, no doubt, came from the now disused quarries of Helmdon, about three miles from the house. Time has wrought its changes on the old place, and it is but a ghost of its former self. The only original portion remaining is that which looks to the south, of which our two views give an excellent idea. The feature of the projecting bay is the low Tudor arch under a square head and label, with the Washington arms in the spandrels—argent, two bars gules; in chief, three mullets of the second, *i.e.*, a white shield crossed horizontally by two red bars, with three red five-pointed stars across the top. The one on the left is



SULGRAVE MANOR

ANOTHER VIEW

[Photo., "Country Life"]



SULGRAVE MANOR, FROM THE REAR

[Photo. "Country Life"]

defaced. The Archæological Society stated that "in the red and white bars and the stars of his shield, and the eagle issuant from his crest, borne later by General Washington, the framers of the Constitution got their idea of the stars and stripes and the spread eagle of the national emblem." "Only an advance," writes Edward W. Tuffley, referring to this statement, "upon the bars gules, the three mullets, and the raven of the old shield of the Washingtons of Sulgrave Manor."

Above the wide doorway is a shield in plaster, now almost obliterated, and a little to the right is an old sundial. Above the shield is a small window which looks out from Laurence Washington's bed-chamber. Above that, again, are the royal arms, with a lion and a griffon as supporters, and the letters "E. R." To preserve it glass has been neatly laid over the gable. The hall is entered through the old Tudor porch, and has lost its original character by being now divided into two rooms. During this alteration the screen which separated the hall from the lobby was removed. The beams afford plain evidence of the existence of the screen, but the original door into the court is no longer there, and another doorway, dating from about the eighteenth century, has been made a little more to the east. The window of the hall once had stone mullions, but these are now

replaced by wooden ones. It contains one hundred and forty-four squares of glass. Until about twenty-five years ago there was a huge open fireplace with a dog-grate, but this has been replaced by a modern one. There are many cupboards fitted with oak doors about the house, and one of particular interest stands at the top of the staircase. The story goes that Queen Henrietta Maria hid herself in this cupboard, together with her pony, after the battle of Edge Hill. It is very lofty inside, and no doubt served more as a room than a cupboard in its day. The room across the passage is panelled in oak, all of which has been covered with a hideous yellow-colour paint. The bed-chamber of Laurence Washington over the hall possesses fine old oak flooring, and a large oak beam runs across one of the walls. Till about 1830 the windows of the room, now used as a kitchen, contained some coloured glass. About that date, it is said, the coloured glass was removed, and two pieces are at Weston House — a place three miles away — and six shields supposed to have come from the manor are in the windows of Fawsley Church, about nine miles from Sulgrave. The staircase, which is in excellent condition, is of oak, and has twisted balusters. The chimneys are a unique feature of the house. One is in stone, and is a typical chimney common to Northamptonshire houses.

Sulgrave Manor

There is also a group of three chimneys built of old brick in the Tudor style.

At the west end of the village stands the square embattled tower of the church, which contains the Washington memorials. Under the east window of the south aisle is a stone slab, on which were originally the complete memorial brasses of the first Laurence Washington and his family, six in number. The brass representing Amy Washington has long since disappeared, and the head of Laurence himself is no longer there. This slab was mutilated in 1889 by two knaves,



[Photo, "Country Life"]

ENTRANCE, SHOWING HOLY-WATER RECESS

and though every effort has been made to find the perpetrators of this outrage, it still remains a mystery. The plate recording the interment is inscribed :—

*Here lyeth buried y^e bodys
of Laurence Wassingh^t,
Gent, and Amee his wyf,
by whome he had issue iiij
sons & vij daughts, w^{ch}
Laurence dyed y^e . . day
of . . an. 15 . . , &
Amee deceassed the vj day
of October an^o Dni, 1564.*

This inscription was doubtlessly inscribed on the death of Laurence Washington's wife, and when he died some years later, by some oversight the date of his demise was never put in.

A PEDIGREE OF THE WASHINGTON FAMILY.

John Washington, of Warton, Lancashire.

John Washington, of Warton, = Margaret, daughter of Robert Kytson, of Warton.

Laurence Washington, grantee of Sulgrave, = Amy, daughter of Robert Pargiter, ob. 1564.
ob. 1585. Buried at Sulgrave. Buried at Sulgrave.

Robert Washington, = Elizabeth, daughter of Robert Light,
ob. 1619. Buried at Sulgrave. of Radway.

Laurence Washington, Registrar of
the High Court of Chancery.

Laurence Washington, = Margaret, daughter
ob. 1616. Buried at Brington. of William Butler,
of Tees, Sussex.

Robert Washington = Elizabeth Chishull,
ob. 1622.

Sir Laurence Washington.
Knighted 1627.

Sir William Washington,
of Packington.

Sir John Washington,
of Thrapston.

Rev. Laurence Washington, = Amphilis, daughter of
fourth son. Rector of John Roades.
Purleigh, Essex.

John Washington, born at = Ann, daughter of Nathaniel Pope.
Tring, 1634. Went to Second wife.
Virginia about 1658.

Laurence Washington. Went to
Virginia about 1666.

Laurence Washington, = Mildred Warner.
ob. 1697.

Augustine Washington.

GEORGE WASHINGTON. Born 1732; died 1799.

NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PORTRAIT (No. 37).

DEAR SIR,—I should be glad if any of your readers could assist me in ascertaining the painter and subject of the painting of which I enclose a photo. It was bought at a sale about thirty years ago, and was then a landscape, brown and dirty. On having it cleaned the portrait appeared. The satin is beautifully painted, and the scarf a fine lapis blue. The picture is life-size.

Yours faithfully,
L. F. STRACKAN
DAVIDSON.

UNIDENTIFIED PORTRAITS (Nos. 38 and 39).

DEAR SIR,—I enclose two photos of oil portraits by Thomas Murray, born 1666, the Scottish portrait painter, measuring 50 in. by 40 in. each, and excellent examples of his work. I should be very much obliged if you would produce them in THE CONNOISSEUR in order that some

of your numerous readers might help me to identify them.

The female: dress red, edging round collar and end of sleeves, white lace, blue drapery round body and over left arm, right hand pointing to a lizard crawling up the trunk of a tree, figure seated on stone steps. The male: flaming wig, white lace scarf round neck,

bodice part of clothing blue, with red cloak or mantle round body.

On the bottom right-hand corner of female portrait I can just make out what may have been Lady Arabella —.

Yours faithfully,
L. C. P.



(37) UNIDENTIFIED PORTRAIT

UNIDENTIFIED PORTRAITS (Nos. 40 and 41).

SIR,—I am sending you two portraits, one in oil and one engraving. I shall be glad to know if any of your readers can identify and state value of same.

AGNES F.
GILLESPIE.



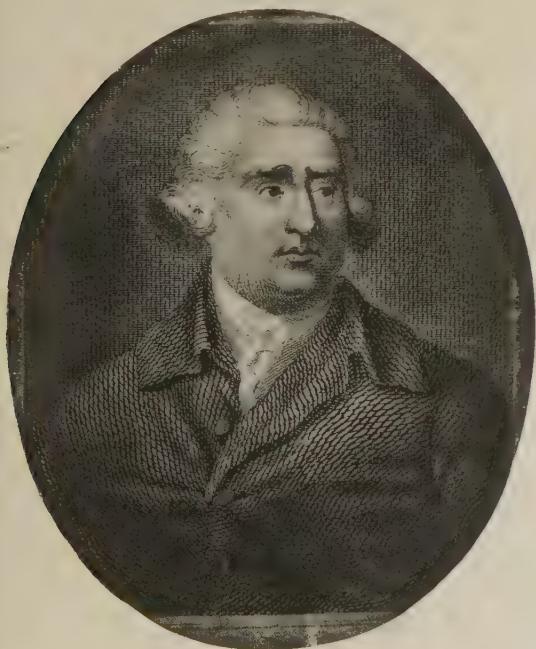
(38 AND 39) UNIDENTIFIED PORTRAITS

PORTRAIT OF JOHN LETTS (No. 42).

DEAR SIR,—Herewith I send you a portrait of Mr. John Letts, born 1772. The details of the purchase of the picture are as follows :—"The original painting reproduced was purchased by Mr. Harry V. Letts in December, 1912, from Miss Fifine Dundas,

who stated that her mother, recently deceased, had left her this picture amongst the property, and that it had been given her mother by Mr. Stebbing Leverett."

At the back of the picture there is a label with the following inscription, "Painting of Mr. Letts, the property of Mr. John Letts, Stationer, at 95, Cornhill,



(40 AND 41) UNIDENTIFIED PORTRAITS

London, 1827."

We assume that it must have been a portrait of Mr. John Letts, my great-grandfather, who was born in 1772, and the painting was probably done about the time of Sir Thomas Lawrence, his best period, but there is no indication as to who the artist is. It would be extremely interesting to know if any of your readers could throw any light upon the subject.

Yours faithfully,

C. HUBERT

LETTS.

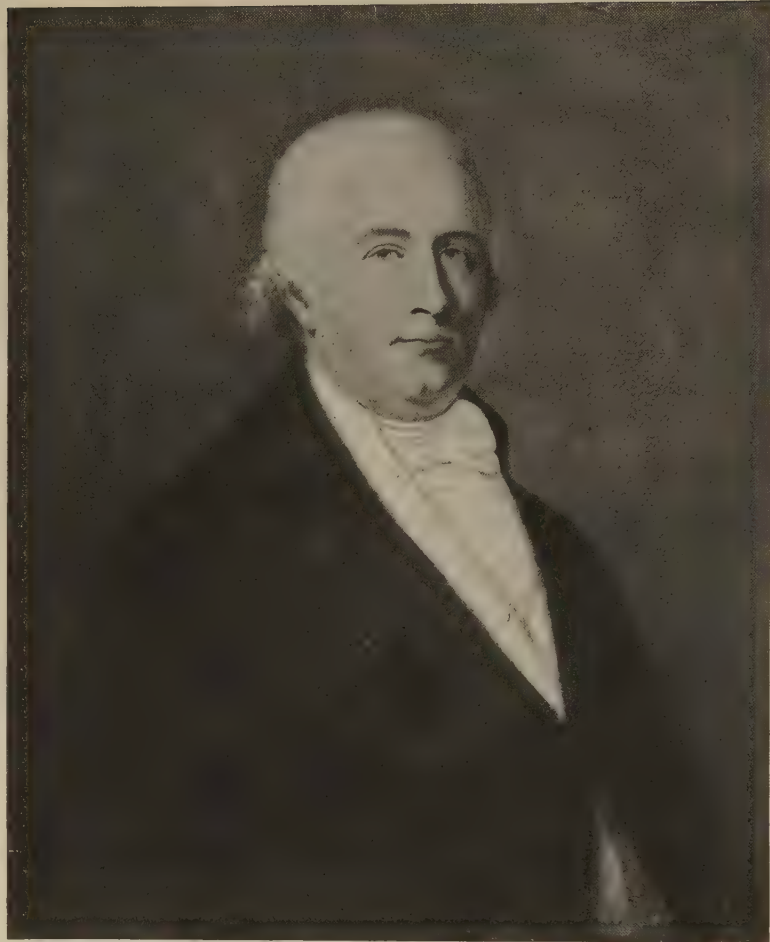
UNIDENTIFIED

CYPHER

(No. 43).

SIR,—I enclose

photo of a piece of seventeenth-century Brussels lace, of which I am anxious to identify the cypher. Except that the top part of the reversed L's appears to be doubled or composed of some other letter, and that



(42) PORTRAIT OF JOHN LETTS

more circular than it appears in the photo, and may have been for ecclesiastical purposes. The pattern on one side has been spoilt, and the designs drawn together.

I am, yours truly, LYDIA HALFORD.

there is no crown, I should consider it that of Louis XIV., as all the emblems seem to point to the Spanish marriage at that time. In one line the sun, above a figure of Juno seated on a peacock, and scattering gold, which falls over another figure, Peace, with an olive branch, seated between the pillars of Hercules. In the other line the cypher is between two half-figures—Jupiter with thunderbolts and Fame with a trumpet. The collar is evidently cut out of a larger piece and to fit the shape, which is



(43) UNIDENTIFIED CYPHER

THE VIRGIN MARY, ST. ELIZABETH, ST. JOHN,
AND THE CHILD JESUS

BY PETER PAUL RUBENS

*The Original Picture is in the possession of the Earl of Lonsdale,
at Lowther Castle*







LIVERPOOL has been described as the city of a single industry—that of shipping—and though congregated within and immediately outside the borders of the great northern metropolis are sufficient thriving manufactures to set up a large town, this saying is substantially correct. Shipping, the industries dependent upon shipping, and commercial undertakings of a kind more or less associated with it, find occupation for three-quarters of Liverpool's inhabitants. Shipping, however, is a complicated business; its threads extend through the fabric of commerce; and Liverpool, which owns more shipping than any other port in the world, has made of itself a universal mart and clearing-house. You have buyers and sellers there from all parts of the habitable globe for all kinds of commodities. It is a city full of strange faces, for in the way of business it gives hospitality to countless thousands, poor and rich alike, the American multi-millionaire being equally at home there as the waifs of the sailor-world. This promiscuous hospitality is reflected in the varied types of its hostleries. They are of all kinds, ranging from the low-type lodging-house, where Lascar coal-trimmers find comfort in accommodation which would revolt the souls of even their poorest European *confrères*, up to the Midland Adelphi Hotel, the palatial structure nearly adjoining the Central Railway Station. One naturally places the Adelphi at the head of the Liverpool establishments of its kind, because it is the oldest as well as the largest of the greater city hostleries, and also because the successive replacement of the original structure by larger and more sumptuous re-erections typifies the procedure followed in most of the great commercial buildings of Liverpool. The present Exchange is a different building from that which existed in 1800, which in its turn replaced an earlier building. In the same way the

Adelphi Hotel is one of a succession of structures which have occupied the same site, many times enlarged on its original dimensions. Twenty-five years ago the Adelphi Hotel was considered by the inhabitants of the city to be the best hotel in the North of England; the huge building which then existed is now in course of piecemeal replacement by another still more magnificent, which will be completed in the course of the present year. In it one finds evidence of the cosmopolitan element in Liverpool—the grafting on to English comforts of certain luxuries and conveniences which foreigners, and more especially Americans, adopted into hotel life before the more conservative Briton. Most palpable of these are the fine restaurants and terraces, and the magnificent suites of rooms which one may occupy *en prince*; but what appeals more to the ordinary visitor is the democratic equality of treatment which secures to all the guests those special comforts and conveniences which were formerly reserved for the favoured few. One cannot enumerate all of them, but the provision of a telephone and a clock in every room, and an electric light over every bed, are items which will appeal to every traveller, more especially as they can be secured at a tariff well within the means of an ordinary commercial traveller.

In the eyes of the Londoner, Liverpool is almost exclusively regarded as the English end of the Atlantic ferry—the other terminus to which is New York—whereas it is a place of departure to practically all parts of the habitable world which can be reached by sea. The oldest English Atlantic ferry is indeed not that to New York, but to Boston, the self-styled hub of the universe and an English colony when New York, under its earlier title of New Amsterdam, owed allegiance to the Dutch. In those far-off days there were no regular lines of ships, so that the Warren

Line, which started running from Liverpool to Boston seventy years ago, is one of the oldest in existence. It was started with clipper sailing ships, but these, which during the earlier days of steamers frequently beat the latter in the trip across the Atlantic, were wholly replaced by steamers so long ago as 1877. These Warren steamers, which hold a direct service with Galveston as well as Boston, are primarily built as cargo boats, and carry no steerage passengers, a condition of things which results in an exceptional amount of deck-space being available for the saloon passengers who use this luxuriously appointed line. To those who do not wish to curtail the enjoyments of a sea voyage to the briefest possible span, who prefer spacious ease to the crowded bustle of an Atlantic record-breaker, and who would like their first impressions of America to be gathered from one of the oldest, most cultivated, most historical and interesting of its cities, the Warren Line offers unique opportunities of enjoyable travel.

Liverpool, as already stated, is by no means wholly concerned with America; one has unexcelled facilities there for voyages to summer climes, and may, at the cost of a few days' pleasant steaming, leave mid-winter and attain the genial warmth of the semi-tropics. An outlet in this manner is provided by the Yeoward Line, whose floating hotels, furnished with all the luxurious appointments that the most exacting traveller can desire, carry one from the great northern seaport to Lisbon, Madeira, and the Canary Isles. The visitor can stay practically as long as he wishes in any of these beautiful and salubrious spots, for his return ticket is available for twelve months, while his comfort during the voyage is looked after in every possible manner. To the art-loving public the glorious feast of tropical colour and picturesque Spanish architecture which the voyage affords will form a perpetually delightful memory.

Besides being a great shipping centre, Liverpool is also a great insurance centre, many of the largest insurance

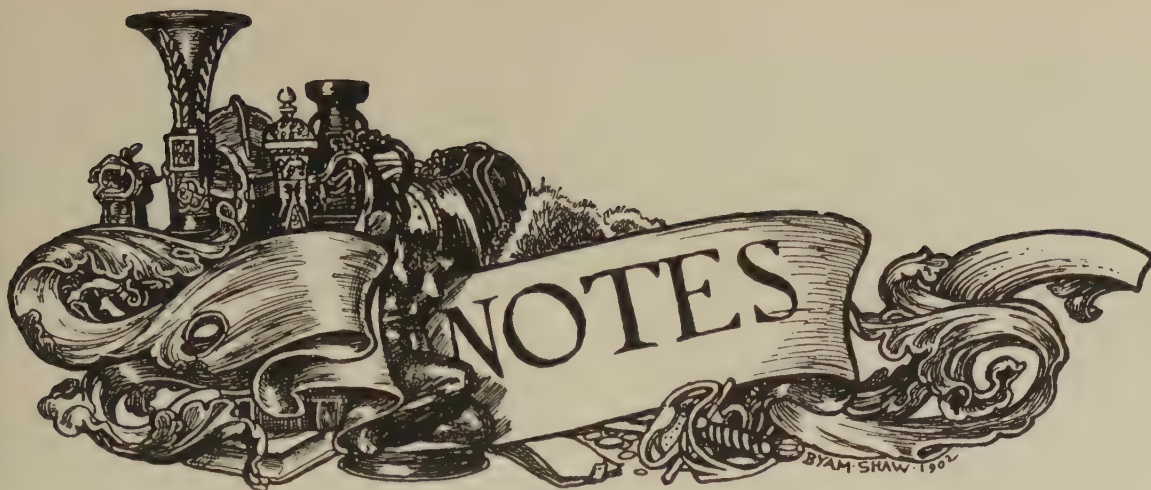
companies in the world having their head establishments in the city. As an instance of the huge amount of business transacted by some of these companies, it may be mentioned that a single concern—the well-known London and Lancashire Co., Ltd.—paid out £1,750,000 to meet claims in connection with the great San Francisco fire of 1906. During the last five years the million and three-quarters thus unexpectedly disbursed has not only been restored to the reserves, but another million added, an act which the Company's huge premium income of £2,435,703 allowed it to perform with ease. To illustrate the ramifications of the Company's immense business, one need only mention that besides insuring against fire and accident, it includes marine insurance, and gives policies on consequential loss, live-stock, motor-cars, and, in fact, transacts every kind of insurance business with the exception of life.

As becoming a city which has intercourse with all quarters of the globe, Liverpool is a great entrepôt for all kinds of Oriental curiosities. One sees this exemplified in some of the principal shops devoted to the sale of objects of art, one of them at least—that of Phillips & MacConnal (25, Castle Street, Liverpool)—having attained a far more than local reputation. This firm by no means exclusively specializes in objects of Oriental art, for old and modern pictures and choice antiques of every description come within its sphere; yet its connection with a great seaport has largely determined the scope of its activity. In a city which has enjoyed a prodigious trade with

Asia and the Continent for two centuries or more there exists a vast accumulation of curios brought over by successive generations of sea captains and others, and while much of this is comparatively worthless, the remainder possesses a value often wholly unappreciated by its original owners. Messrs. Phillips and MacConnal thus possess unique opportunities for the accumulation of artistic treasure, and the display at their galleries includes many pieces of great interest.



ONE OF A SET OF EARLY TAPESTRY PANELS
In the possession of Messrs. Phillips & MacConnal



THE bezel of this beautiful ring is of dark blue enamel, surrounded with twenty-two fine Brazilian diamonds.

An Eighteenth-Century Memorial Ring

on the inside there is the following inscription:—

Webb
Duke of Somerset
Obt 15 Dec:
1795
Aet 75.

Unfortunately, about the beginning of the Victorian era, this ring was cut down and made into a brooch, but it has been recently restored to its original form.

The first owner of the ring was John Berkeley Burland, who died in 1804, and was related to Webb, 10th Duke of Somerset, through his grandmother, Anne Seymour. She was the half-sister of Sir Edward Seymour (ancestor of the present duke), and sister of Francis Seymour (ancestor of the present Marquis of Hertford). The ring is at present in the possession of Mrs. Harris-Burland, wife of the novelist.

A curious feature of the photograph is that the chased pattern on the gold under the dark blue enamel is so plainly visible. In the ring itself this can only be faintly seen, even in a strong light.

"The Tapestry Book," by Helen Churchill Candee
(Constable & Co., Ltd. 16s. net)

The Tapestry Book, by Miss Helen Churchill Candee, is one of the numerous works on matters of art written in America, and produced both in that country and England. In some of these books, especially in those

dealing with retrospective European art, one detects at times a certain provincialism—a lack of knowledge of the great European art centres—so that the works, instead of being written with a full perception of the subject treated, are only informed with a local and partial knowledge. Miss Candee's work is not disfigured by

this trait. Though not a volume intended for experts, it contains a large amount of information pleasantly presented, and gives a good outline account of the principal tapestry factories and the characteristics of the pieces produced in them, causing it to be a highly instructive work for an amateur wishing to gain a good general idea of the subject. Miss Candee touches on all parts of her theme, describing the processes of tapestry making, and tracing the practice of the art from its beginnings in ancient Egypt and Greece to the latest productions of present-day

factories in England, on the Continent, and in America. The chapters devoted to the identifications of tapestries and the various marks on the latter are especially useful, and should suffice to enable the reader to discriminate between, at any rate, the principal schools of tapestry weaving. The subject, however, is, as the author points out, a most difficult one to explore, the best designs and pieces of all times having been copied by succeeding generations and in other countries than where they were originally produced, whilst inferior pieces frequently reproduce characteristics of several varying styles. At the present time the largest centre of tapestry making is at New York, the large number of wealthy American patrons having created a demand for the costly fabric surpassing that existing in England or Continental countries.



EIGHTEENTH-CENTURY MEMORIAL
RING TO THE 10TH DUKE OF
SOMERSET DATED 1795

THE Queen Anne mahogany table illustrated is an interesting piece of the Transition style which was to develop later into early Chippendale.

A Queen Anne Table The work probably dates from the first decade of the eighteenth century, the legs, which are exceptionally fine pieces of carving, having been pronounced by leading authorities as the work of some Flemish craftsman brought over by King William and Mary. The carving is beautifully preserved, a fact which is accounted for by the table having been practically pickled in the dirt and grease of many generations before it was secured by the present owner, and may be accounted as among the finest examples of its style and period in existence.

THE happiest period of George Morland's life and the best period of his art were the few years immediately succeeding his marriage with Anne, the sister of two capable artists and engravers, William and James Ward. During this period she frequently posed as a model to both her brothers and her husband. She appears as *Louisa* in the beautiful stipple plate of that name by William Ward, as the mother in *The Mother's Bribe* and *The Clean Face Rewarded*, by James Ward, and in various guises in some of Morland's best-known pictures. One of the most characteristic of the artist's portraits of his wife is that reproduced in the present

number, probably painted about the same time as his presentment of her in *The Disconsolate and her Parrot*, and a fluent and brilliant example of his brushwork. The plate of *The Virgin and Child with St. Elizabeth and St. John* is a fine example of the work of Rubens, painted with wonderful brilliancy and richness of coloration.

The *Bathsheba*, by Rembrandt, which at the Steengracht sale at Paris brought the highest price, with commission, ever realised by a single picture at auction, affords an interesting example of the appreciation in the prices of Rembrandt's works during the last century and a half. The picture was sold at Amsterdam in 1734 for under £25, and in 1741 for a little over £30. At Paris in 1791 it brought £48; at London the prices rapidly increased from £105 in 1814 to £157 in 1830 (at the sale of the collection of Sir Thomas Lawrence), £163 3s. in 1831, and £252 in 1832. The picture next appeared at Paris in 1841, where it brought £315, and finally at the Steengracht sale the other day it realised £40,000, which, with the auctioneer's commission of 10 per cent., made the picture cost the purchaser £44,000. The portraits of *Edward Sackville Fraser*, by Sir Henry Raeburn; *Mrs. Weyland and her Son*, by Sir Joshua Reynolds; and *A Young Dutch Woman*, by Frans Hals, form part of the collection of Mr. C. P. Taft, some of whose pictures have been illustrated in previous numbers of THE CONNOISSEUR.



QUEEN ANNE TABLE, WITH DETAIL OF LEG

Notes



CROMWELLIAN SPUR

I PURCHASED the spurs here shown at Poole, in Dorsetshire. I take them to be Cromwellian. They may not be uncommon, but they have an interesting history. The vendor told me that one Bank Holiday he and his wife went for a day's outing into the New Forest. They sat to rest and enjoy their lunch on a grassy mound. Upon suddenly pulling his foot back, the narrator said something gave him a

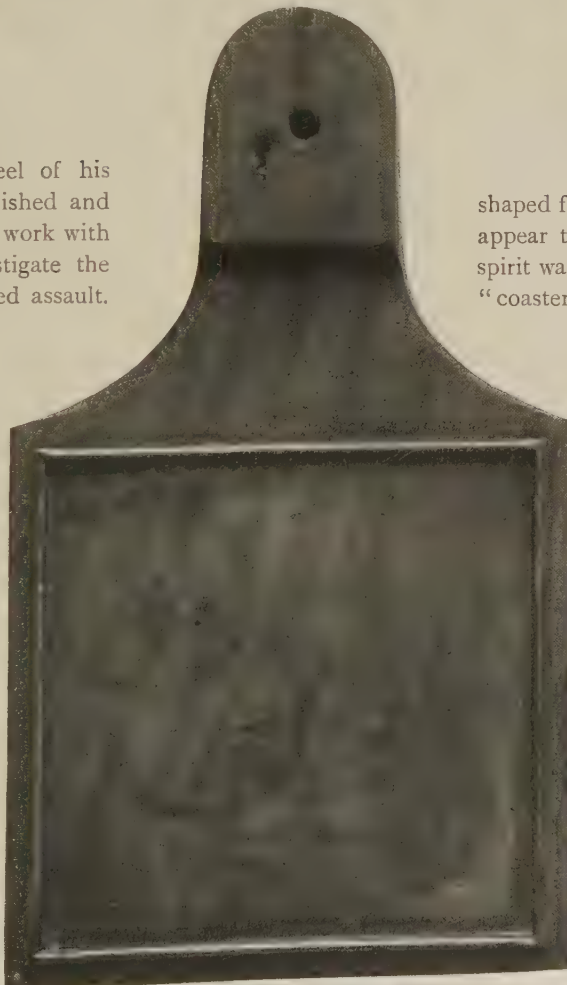
It would appear that the country publicans had contrivances to answer somewhat the same purpose, though in a much humbler form, which in some localities were called "coasters." The one of a pair illustrated I met with at Christchurch. They are made of some hard wood, and measure $5\frac{1}{2}$ inches at the square part, with an inner slightly raised rim 5 inches square, the handle being



CROMWELLIAN SPUR

sharp prick through the heel of his boot. He was much astonished and annoyed, but at once set to work with his walking-stick to investigate the cause of such an unprovoked assault. After a little digging, first one and then another of the spurs was brought to light. How they came there, or who was the original owner, I am afraid must ever remain a mystery.

MANY of your readers will remember in the "Coasters" the-bottle" days the Sheffield-plated decanter-stands with their baize bottoms, that enabled them to be passed so quietly round the highly-polished mahogany table that was the pride of the host and hostess.



ONE OF A PAIR OF COASTERS

shaped for carrying purposes. It would appear that when a glass of beer or spirit was ordered, it was brought on a "coaster," which saved the polished

table from stain or damage, and the raised rim would prevent the glass from sliding off. The coasters before me are freely marked with beer or other stains.

I presume they are uncommon, as they are the only examples I have met with.

No. i. is a flint pistol of the ordinary type

(maker :
Early Double-
barrelled Rich-
Pistols ards,
L o n -

don). It has two barrels. Instead of the barrels revolving, as is the custom with the present-day weapon, the touch-hole



NO. I.—DOUBLE-BARRELLED FLINT PISTOL

BY RICHARDS, LONDON

revolves. The priming is put into the powder-pan, from which a small hole communicates with the lower barrel. When that explodes, a small handle is provided by which another touch-hole is brought into play, that communicates with the upper barrel. The pistol must be again primed before it can be discharged.

No. ii. is a pistol of later date, by "Kavanagh, Dublin." The percussion-cap is now introduced. Two nipples are shown—one in front of the other—one serving for the top, the other for the lower barrel.

Only one hammer is used. As shown in the illustration, the hammer would strike the forward nipple, then, by a clever arrangement of a little turn-plate, the hammer can be revolved to such an angle that when discharged it would strike the other nipple.

The arrangements on both pistols are ingenious, but as, in the first case, the priming had to be replenished and the touch-hole adjusted, and in the second the hammer required turning, they are very clumsy methods compared with the revolver of modern days.



NO. II.—DOUBLE-BARRELLED PISTOL

BY KAVANAGH, DUBLIN



THE great event not only of the month but of the season has been the sale of the collection formed by the late George McCulloch, Esq., the Australian millionaire, who for years patronised modern British art on a scale which recalls the purchases made by Joseph Gillott in the second and third quarters of the nineteenth century.

The Gillott collection was dispersed in 1872, realising £164,530 4s., and showing an enormous profit on the collector's original outlay, whereas the £136,859 2s. obtained for 326 pictures gathered together by Mr. McCulloch was considerably less than what he had given for them. It must be remembered, however, that the two collectors pursued their hobbies under very different conditions. Mr. Gillott lived during a period when all

classes of works of art—modern pictures more especially—were rapidly rising in value. He commenced his accumulations as a young man, bought, it may be suspected, largely with the idea of making good investments, and showed remarkable discernment in his selection. So far as judgment and experience were concerned, he was the equal of any professional dealer. Mr. McCulloch, on the other hand, began collecting comparatively late in life, when modern works were bringing unduly high prices. He had no special artistic predilections or knowledge, his taste, it is said, having been largely formed on the coloured plates issued by various popular newspapers; and he bought without advice wholly to please himself. That, under such circumstances, the bulk of Mr. McCulloch's purchases realised such good prices—showing in some instances a considerable profit—may be accounted as a triumph for modern art. Had a second Gillott formed the collection, it is quite possible that it would have been found that contemporary pictures were quite as good an investment at the present time as during the mid-Victorian period.



PART OF THE BURKE SERVICE OF BRISTOL PORCELAIN



FROM THE TRAPNELL COLLECTION

In some quarters an attempt has been made to describe the sale as a proof of the superiority of foreign modern art over British, but this contention is hardly borne out by the facts. It is true that Mr. McCulloch's Continental examples, as a whole, showed a better return on the original outlay than the English ones; but the former were largely purchased under expert advice, and almost wholly consisted of works by artists of established repute, whereas the latter comprised not a few by men of quite a secondary reputation. Some idea of the relative estimation in which the two schools were held may be gauged by the fact that the ten highest-priced Continental pictures realised £21,870, and the ten highest-priced British examples, £41,475, or nearly double; moreover, it is stated that some of the former were bought in.

The sale was held at Messrs. Christie's on the 23rd, 29th, and 30th of May, the Continental pictures being sold on the first day. Of these the highest price was attained by *A Dutch Landscape*, 31 in. by 57½ in., painted by J. Maris, 1873, which brought £6,930. It is said that Mr. McCulloch only paid £880 for the work. There were three examples by J. Bastien-Lepage, the most important of which, *The Potato Gatherers*, painted in 1878, 70 in. by 76 in., is reported to have been retained for the family—it was knocked down for £3,255—the other two, *Pauvre Fauvette*, 1881, 63 in. by 49 in., and *Pas Mèche*, 1882, 52 in. by 35 in., falling respectively for £1,470 and £2,005. Other works included the following:—Eugene de Blaas, 1891, *Admiration*, 45 in. by 68 in., £357; Rosa Bonheur, 1881, *The Lion at Home*, 63 in. by 103 in.—well known from the large engraving by T. L. Atkinson—£966; W. A. Bouguereau, 1889, *Cupid and Psyche*, 79 in. by 47 in., £378; P. A. J. Dagnan-Bouveret, 1892, *Dans la Forêt*, 60 in. by 47½ in., £1,050; *La Cene*, 41 in. by 69 in., painted in 1896—a finished study for the large picture—£630; and *The Madonna and Child*, 1888, 75 in. by 51 in., £1,207 10s.; L. Deutsch, 1896, *Garde du Palais*, on panel, 25½ in. by 18½ in., £252; F. Domingo, 1891, *The Winning Trick*, 51 in. by 77½ in., £325 10s.; H. Harpignies, 1894, *Une Soirée d'Automne*, 45½ in. by 62 in., £1,890; A. Holmberg, *The Connoisseur*, 44 in. by 56 in., £273; Conrad Kiesel, 1891, *There is Sweet Music Here*, 68 in. by 46½ in., £315; L. Lhermitte, 1899, *Noonday Rest*, 30 in. by 38½ in., £1,312 10s.; *The Harvesters*, 1903, 30 in. by 39½ in., £1,785; and *Haymakers*, pastel, 25½ in. by 34½ in., £514 10s.; Leopold C. Müller, *An Arab Encampment*, 43 in. by 83 in., £409 10s.; M. Munkacsy, *After Dessert*, on panel, 50 in. by 78 in., £966; Francisco Pradilla, *Boabdil's Farewell to Granada*, 77 in. by 118 in., £525; V. L. F. Roybet, 1893, *Un Propos Galant*, £504; and Fritz Thaulow, *Autumn Sunset*, 31 in. by 39 in., £252; and *A Factory in Norway*, 31½ in. by 38½ in., £441.

Amongst the English pictures the works by deceased artists generally brought the highest prices. This does not denote a deterioration of present-day talent, but only serves as a reminder of the fact that a living artist is his own most formidable rival, for so long as he can continue to produce work, collectors will discount his past achievements in the light of future possibilities. Some painters

fared unusually badly owing to the large number of their works placed upon the market at once; but the prices, taking them all round, appear to betoken that the long-continued depression in modern British art is likely to be replaced by a healthier condition of affairs.

As was anticipated, the great sensation of the sale was furnished by the *Sir Isumbras at the Ford*, 49 in. by 57 in., painted by Sir J. E. Millais in 1857, and exhibited at that year's Academy under the title of *A Dream of the Past*. The picture—more especially the horse on which the knight is mounted—met with a disastrous reception from the critics, and Millais was so upset by Ruskin's pronouncement that the picture "was not a failure, but a fiasco," that he kicked a hole through the canvas. He subsequently twice repainted the offending animal, and also added the heavy trappings with which it is now decked, so that most of its original failings have been effectually obliterated. Charles Reade bought the painting from the artist. It subsequently passed into the hands of John Graham, and at his sale in 1887 realised £1,365; now it effectually set at naught the opinions of past critics by bringing £8,190—a record price for the work of the artist. The small water-colour version of the same picture, 5½ in. by 7 in., brought £357. The same artist's *In Perfect Bliss*, 1884, 48 in. by 33½ in., sold for £1,575; and his *Lingering Autumn*, 1890, 47 in. by 72 in., £1,522 10s. The opinions of the critics of 1857 were not the only ones to be revised by the judgment of collectors during the sale. When the memorial collections of works by E. A. Abbey were shown at the Royal Academy after his death, contemporary writers were by no means unanimous in their praise. Two works by this artist, the richly coloured canvas of *Richard Duke of Gloucester and the Lady Anne*, 51 in. by 103 in., of 1896, and the scene from *King Lear*, *Act I, Scene I*, 53 in. by 126 in., of 1898, respectively, brought £5,670 and £5,040. The last amount was the same as that attained for the famous *Love Among the Ruins*, 40 in. by 61 in., by Sir Edwin Burne-Jones, painted in 1894 to perpetrate a theme, the beautiful water-colour version of which had just been destroyed through the carelessness of a photographer; the latter, thinking it was an oil picture, covered it over with a preparation of yolk of egg. *Psyche's Wedding*, 1895, 46 in. by 84½ in., realised £1,102 10s.; and *The Sleeping Princess*, 1872-94, 49 in. by 91 in., £1,312 10s., both by the same artist.

That Sir William Quiller Orchardson's contemporary fame is likely to endure was shown by the high price (£4,620) brought by each of his pictures, *The Young Duke*, 1889, 58 in. by 98 in., and *Master Baby*, 1886, 42 in. by 65½ in. His *Music when sweet voices die*, 1893, 39 in. by 31½ in., which only attained £336 at the Humphrey Roberts sale in 1908, now brought £787. Lord Leighton's two pictures, *The Daphnephoria*, 1876, 89 in. by 204 in., and *The Garden of the Hesperides*, 1892, circular, 65½ in. diam., each brought £2,625. The former showed some declension in value, the late owner having paid £3,937 10s. for it at the Stewart Hodgson sale in 1893. Cecil Lawson's fine landscape of *Marshlands*, 47 in. by 70½ in., painted in 1876, sold for £2,940.

In the Sale Room

The recent adverse criticisms on Sir Lawrence Alma-Tadema's pictures do not appear to have materially affected their value; the *Sculpture Gallery*, 86½ in. by 66 in., painted in 1875, brought £2,730; and *Love's Jewelled Fetter*, 25 in. by 18 in., £1,995; the *Fata Morgana*, 79½ in. by 40½ in., by G. F. Watts, would probably have realised more than £1,785 had it not been one of several versions of the same theme by the artist; while the *Orpheus*, 50 in. by 72½ in., of J. M. Swan, R.A., 1896, made the substantial sum of £1,732. Turning to the works of living English painters, Mr. J. W. Waterhouse attained something of a triumph in the price (£2,415) attained by his *Saint Cecilia*, 1895, 46 in. by 77 in.; his *Flora and the Zephyrs*, 1897, 42½ in. by 80 in., brought £1,785; and his *Ophelia*, 1889, 47½ in. by 27½ in., £472. *An Alfresco Toilet*, 67 in. by 41½ in., by Sir Luke Fildes, 1889, realised £1,575, just passing the £1,522 reached by the premier example of Peter Graham, *Caledonia, stern and wild*, 47 in. by 71 in., painted in 1891. The other works by this artist included were *The Hamlet by the Sea*, 1892, 47½ in. by 72 in., and *A Highland Glen*, 1891, 53 in. by 41 in., each of which brought £819.

Among the other pictures included were the following:—F. Brangwyn, A.R.A., 1900, *Charity*, £924; J. Brett, A.R.A., 1882, *The Grey of the Morning*, 42 in. by 84 in., £273; Lady Butler, 1887, *Inkerman*, 40 in. by 72½ in., £892 10s.; D. Y. Cameron, A.R.A., *October*, 24 in. by 39½ in., £546; J. Charles, *In Harvest Time*, 32 in. by 44 in., £231; G. Clausen, R.A., 1889, *Ploughing*, 47 in. by 72 in., £588; Vicat Cole, R.A., 1882, *Abingdon*, 43½ in. by 71½ in., £378; Hon. John Collier, 1893, *A Glass of Wine with Caesar Borgia*, 71½ in. by 87½ in., £367; H. W. B. Davis, R.A., 1887, *Now came still evening on*, 47½ in. by 60 in., £231; Frank Dicksee, R.A., 1893, *Funeral of a Viking*, 72½ in. by 119½ in., £378; Thomas Faed, R.A., 1872, *Happy as the day is long*, 32 in. by 21½ in., £252; David Farquharson, A.R.A., 1903, *Winter*, 59 in. by 94½ in., £252; Joseph Farquharson, A.R.A., 1888, *Could blows the wind frae east to west*, 44½ in. by 71½ in., £283 10s.; Stanhope A. Forbes, R.A., 1892, *Forging the Anchor*, 83 in. by 67 in., £525; Sir John Gilbert, R.A., 1878, *The Return of the Victors*, 28 in. by 36 in., £231; Andrew C. Gow, R.A., 1890, *After Waterloo*, 46½ in. by 64½ in., £556 10s.; and *After Langside*, 1891, 44 in. by 60 in., £294; Arthur Hacker, A.R.A., 1890, *"Vae Victis!" The Sack of Morocco by the Almohades*, 64½ in. by 107 in., £273; C. Napier Hemy, R.A., 1902, *The Crew*, 59½ in. by 96½ in., £294; J. C. Hook, R.A., *Hearts of Oak*, 37½ in. by 56½ in., £357; G. Hughes-Stanton, 1907, *The Gorse, Fontainebleau*, 55½ in. by 82½ in., £294; J. Buxton Knight, 1896, *The Pier, Sunset*, 24½ in. by 29½ in., £267 15s.; H. H. La Thangue, R.A., *Cider Apples*, 1899, 43 in. by 37 in., £609; and *The Watersplash*, 1900, 45 in. by 36½ in., £483; J. Lavery, A.R.A., *Gilda*, 27½ in. by 20½ in., £262 10s.; B. W. Leader, R.A., *Worcester Cathedral*, 1894, 53 in. by 89½ in., £630; *When the Sun is Set*, 1892, 44 in. by 71½ in., £682 10s.; and *Conway Bay and the Carnarvonshire Coast*, 1892, 51 in. by 84 in., £367 10s.; J. Seymour Lucas, R.A., 1894, *The Call to Arms*, £441; W. McTaggart, R.S.A., 1899,

Away over the Sea, 35½ in. by 56 in., £735; Albert Moore, *Winds and the Seasons*, 71 in. by 84 in., £399; Henry Moore, R.A., 1887, *A Breezy Day*, 36 in. by 60½ in., £504; and *A Breezy Day off the Isle of Wight*, 1890, 35½ in. by 60½ in., £336; David Murray, R.A., 1892, *The River Road*, 47 in. by 71 in., £294; W. Orpen, A.R.A., 1900, *The Mirror*, 20 in. by 15½ in., £567; John Pettie, R.A., *The Jester's Merry Thought*, 1883, 60 in. by 45½ in., £577 10s.; *The Threat*, 1875, 49 in. by 33 in., £504; and *Silvia*, 1891, 44½ in. by 32½ in., £430 10s.; Henrietta Rae, 1894, *Psyche before the Throne of Venus*, 76 in. by 120 in., £304 10s.; J. J. Shannon, R.A., *Fairy Tales*, 1895, 34 in. by 44 in., £420; and *Magnolia*, 1899, 71 in. by 38½ in., £756; Charles Sims, A.R.A., *The Kite*, 27½ in. by 35½ in., £546; Solomon J. Solomon, R.A., 1891, *The Judgment of Paris*, 96 in. by 66 in., £525; Adrian Stokes, A.R.A., *The Setting Sun*, 46 in. by 71½ in., £367 10s.; Marcus Stone, R.A., 1885, *A Gambler's Wife*, 36½ in. by 60 in., £420; Edward Stott, A.R.A., *The Inn, Evening*, 23 in. by 29½ in., £630; *Evening*, 24 in. by 33½ in., £304 10s.; and *The Harvester's Return*, 24½ in. by 31½ in., £462; H. S. Tuke, A.R.A., 1895, *The Swimmer's Pool*, £231; and Henry Woods, R.A., 1896, *A Venetian Christening Party*, 65½ in. by 41½ in., £273.

The few pieces of statuary included in Mr. McCulloch's collection were responsible for some substantial prices, and probably realised more than he gave for them. For Rodin's beautiful marble group of *The Kiss*, 20 in. high by 40 in. long, he is said to have paid £1,312 10s.; it now brought £3,045. Two figures by J. M. Swan, R.A.—almost as great a sculptor as a painter—the *Orpheus*, in bronze, 117 in. high, and *A Puma carrying a Macaw in its mouth*, also in bronze, 27 in. high by 61 in. long, brought £525 and £651 respectively; *Echo*, a bronze figure, 71 in. high, by E. Onslow Ford, R.A., £273; the *Saint George*, a bronze figure, 20½ in. high, by Alfred Gilbert, R.A., £472; and *Comedy and Tragedy*, a figure in bronze, 27 in. high, by the same artist, £388 10s.

The other picture sales held during the month were singularly few and unimportant considering the season of the year. That which took place at Messrs. Christie's on May 8th and 9th comprised a heterogeneous assemblage of pictures and drawings belonging to nearly all periods and schools. Perhaps the most interesting item was a slight drawing of *A Woman holding a Child*, 10 in. by 7 in., by J. M. Whistler, which brought £225 15s.; a smaller work by E. Manet, an oil panel, 5½ in. by 4½ in., of the *Head of a Lady in hat with blue veil*, realised only £5 5s. less. Other lots included the following:—J. Van Ruysdael, *A River Scene*, with road, peasants, cattle, and waggon, signed with initials and dated 1646, on panel, 23 in. by 34 in., £682 10s.; Early German School, *Portrait of Gentleman in white doublet*, 13½ in. by 10½ in., £325; J. Van Goyen, *A View of Dordrecht*, 38½ in. by 51 in., £420; A. Cuyp, *An Extensive Landscape*, on panel, 18½ in. by 26½ in., £483; G. H. Harlow, *Portrait of Mrs. Bridges and Three Children*, 49 in. by 38½ in., £210; Sir T. Lawrence, P.R.A., *Portrait of George Dance, R.A.*, in an oval, 29½ in. by 24½ in., £204 15s.; and Janssen's *Portrait of Sir Henry Martin*, Judge of the

Admiralty Court, in a black cap, 47 in. by 37 in., £136 10s. In a similar sale held by the same firm on May 16th a number of modern drawings were sold. Of ten examples by A. Thorburn, the highest price was attained by one of *Driven Grouse*, 1906, 29½ in. by 52 in., which brought £105; *On the Malling Hills, near Lewes, Sussex*, 1891, 30 in. by 51½ in., by H. G. Hine, realised £54 12s.; and another example by the same artist, *A View on the South Downs, near Brighton*, 1875, 6½ in. by 10½ in., £58 16s.; whilst *The China-Seller*, 6½ in. by 9 in., by Birket Foster, sold for £94 10s. Among the oil paintings were:—T. S. Cooper, R.A., 1854-5, *Morning in the Windsor Meadows*, 47½ in. by 73½ in., £283 10s.; and T. Faed, R.A., *Sir Walter Scott and his Friends*, 45½ in. by 63 in., £157 10s.



BRISTOL FIGURE OF THE RT. HON. EDMUND BURKE, M.P.
FROM THE TRAPNELL COLLECTION

THE Browning collections were distributed at Messrs. Sotheby's on the 1st, 2nd, and 5th of May, and the three following days, and comprised pictures, drawings, engravings, letters, manuscripts, books, and objects of art. The prices throughout the sale were so influenced by the associations linking the various items with the two great poets, Robert and Elizabeth Barrett Browning, as to afford, with few exceptions, little clue to the unsentimental value of the individual lots. Among the exceptions,

unfortunately, have to be numbered a large number of the pictures and statues executed by the poet's son, the late Mr. Robert Barrett Browning, and sold on the first day. He was not a great artist, but he possessed sufficient ability to be hung fairly frequently at the Royal Academy and Grosvenor Gallery. Unfortunately for his posthumous reputation, his works generally were on too profuse a scale to be hung with comfort anywhere but in a large gallery, and they were not up to gallery standard. Consequently, despite their associations with the dead poet, who took a keen interest in his son's work, they averaged something less than the value of their frames. Thus a *Seascape*, 4 ft. 2 in. by 7 ft. 9 in., brought 5s.; and *A Stall at the Fish-Market, Antwerp*, 7 ft. 2 in. by 9 ft., which obtained a

gold medal at Melbourne in 1880, together with another large canvas, brought 16s. The sole exception to the rule was two portraits of the poet, the larger of the two, 60 in. by 42 in., painted in 1889, bringing £77; and the smaller, 19 in. by 16 in., 1874, £29 10s. Other portraits of the poet included one by W. Fisher, painted at Rome in 1854, 24 in. by 20 in., £50; and one painted by Gordigiani in 1860, which, together with the companion portrait of Mrs. Browning, each 28 in. by 23 in., brought £100. On the other hand, the hurried pen-and-ink



BATHSHEBA BY REMBRANDT
Sold at the sale of the Steengracht Collection at the Galerie Petit, Paris, on June 9th, for £44,000.

sketch, 7 in. by 4½ in., by D. G. Rossetti, of *Tennyson reading "Maud,"* made on the evening of Sept. 27th, 1855, when the poet laureate sat down and read the whole poem aloud to a select company assembled at Browning's house, realised no less than £225. The only picture which exceeded this was *Christ at the Column*, panel, 24 in. by 30 in., by Antonio Pollaiuolo, referred to in Browning's poem on "Old Pictures in Florence," which was knocked down for £500.

If the first day's sale failed to realise expectations, that of the second day surpassed them. The substantial aggregate of £15,514 1s. was realised for 304 lots, the principal items consisting of autograph letters and manuscripts by Browning and his wife. Mrs. Browning, indeed, more than shared the honours with her husband, and the high prices obtained for her manuscripts serve as a reminder that, in the eyes of many people, she appeared the greater poet of the two. The famous series of love-letters which passed between the two great writers brought the huge but not unprecedented sum of £6,550. The letters consisted of 284 from Robert Browning and 287 from his future wife—then Elizabeth Barrett—and were the only missives that ever passed between them, for after their marriage they were never parted for a day. Closely connected with these letters was the autograph MS. of Mrs. Browning's *Sonnets from the Portuguese*, which, indeed, may be said to have been their poetical expression. The sonnets were written at the same time for the writer's own delectation; even her future husband not being made acquainted with the existence of the poems until after their marriage, and it was he who decided that they were too great to be withheld from publication. The MS. consisted of 43 out of the 44 sonnets, and was probably the one used by the printers of the edition issued in 1850, in which the missing sonnet—the forty-third—was not included. The MS. realised the high price of £1,130. A second autograph MS. of 27 of the sonnets, together with some of the original drafts, in all 29½ pp., 8vo, brought £620. The original autograph MS. from which *Aurora Leigh* was printed, about 410 pp., 8vo, with the title-page and dedication, brought £930. This was the manuscript which, packed up in a box with the velvet trousers of Mrs. Browning's son, the future artist, went astray for a time during the Brownings' return to England in 1885; it is said that Mrs. Browning was far more concerned with the loss of her son's clothes than that of her own poem. Other autograph MSS. by Mrs. Browning included the whole of her work entitled *Last Poems*, with the exception of three items, 79 pp., 8vo, £190; *Casa Guidi Windows*, Part II., 31 pp., 8vo, and fragments of Part I., 36 pp., £82; an earlier and incomplete version of the same, 85 pp., 8vo, £62; *Poems before Congress*, complete with the exception of the last five stanzas of *The Dance*, 43½ pp., £88; 42 pp. of various poems included in the 1850 edition of her works, £72; *Sonnets*, 24 pp., £36; and various poems, including *The Cry of the Children*, in all 36 pp., 8vo and 4to, £82.

Of the earlier writings of the poetess when she was still Miss Elizabeth B. Barrett, there were numerous

specimens, a large number of which are still unpublished. One of the most interesting was that contained in the autograph MS. (80 pp., sm. 8vo) entitled *Glimpses into my own Life and Literary Character*, which was carried up to the writer's fifteenth year; it brought £47. Two note-books, one of which was dated 1824, containing drafts of various literary projects (about 125 pp., folio and 8vo), realised £50; another filled with poems, written in 1839 (about 58 pp., 4to), £72; and two autograph MSS. of the *Essay on Mind*, neither quite complete, and various poems, £192. Other autograph MSS. of poems included a portion of *The Drama of Exile*, 50 pp., 8vo, £41; various early poems, 28 pp., folio and 4to, £40; and another collection, 40 pp., 4to, £78. A large packet of letters, numbering between three and four hundred, mostly unpublished, written by Mrs. Browning to Miss Mitford, brought £245; about 240 letters from her to Mr. Hugh Stuart Boyd, with 170 of his replies, £135; a series of 102 letters, and two by Robert Browning to Mrs. Martin, £70; another of 50 letters, and two by Robert Browning to John Kenyon, £65; and 55 letters and three fragments to Mrs. Jameson, £66. The highest paid for a single letter from Mrs. Browning was £16, obtained for one written, but not sent, to Napoleon III., asking him to pardon Victor Hugo. Three lots, consisting each of two note-books filled with drafts of various poems, realised £52, £32, and £50 respectively; while an autograph criticism of certain of her husband's poems, 56 pp., 8vo, brought £96. Browning had repeated the procedure and criticised his wife's work in regard to the translation of *Prometheus Bound*, the MS. of which, in Mrs. Browning's autograph, 50 pp., 4to, with notes chiefly on grammatical points, 7½ pp., 8vo, by her husband, brought £62. A relic of more poignantly personal interest was the stained and dirty photograph of herself which she gave him in 1858, enriched with an autograph inscription; this, with two short notes—one from Browning and the other from Carlyle—realised £54. Joint series of letters written by the two poets to various of their friends included 140 letters by Mr. Browning and 100 by Mrs. Browning to Miss Isa Blagden, £360; and 12 letters by the former and 54 by the latter to Miss E. F. Haworth, £120.

The finished autographic manuscripts of Browning's works are an especial rarity, for those of the earlier poems were generally not preserved, and those of all the volumes published after *The Ring and the Book* are, with one exception, at the library at Balliol College, Oxford. This solitary exception is *Asolando, Fancies and Facts*, his last work, published on December 12th, 1889, the day the poet died. This MS. (93 pp.) fell, after a spirited competition, to a bid of £990; that of the first five stanzas and the first seven lines of the sixth of *Hervé Riel*, 2 pp., 4to, brought £50; a version of *A Last Word to E. B. B.*—the title was subsequently altered to *One Word More*—6½ pp., 8vo, brought £176; and an unpublished ballad on an heroic deed by Kenneth Epps, during the defence of Ostend against the Spaniards in 1606, brought £90.

Among the autograph letters was one from Browning to Mr. Kenyon, which marks one of the earliest steps in

the acquaintanceship of the poet with his future wife, it referring to the poem by the latter of *Dead Pan*, which Kenyon, a cousin of the lady, had forwarded to Browning for criticism. It was handed to Mrs. Browning by the recipient, and kept by her. This (2½ pp., 8vo) brought £55; eleven of the poet's letters to Miss Egerton Smith, 45½ pp., 8vo, £48; a letter of Carlyle to Browning criticising *Sordello* and *Pippa Passes*, 4 pp., 8vo, June 21st, 1841, £26; another from the same congratulating Browning on his marriage, 4 full pp., 4to, June 23rd, 1847, £57; a third thanking the poet for his essay on Shelley, 6 full pp., 8vo, March 8th, 1852, £30; and another dated April 26th, 1856, criticising *Men and Women*, 4 full pp., 4to, £35. An interesting account of a visit to Charlotte Brontë was the cause of two letters, 9½ pp., 8vo and 4to, from Mrs. Gaskell, bringing such a relatively high price as £30. The friendship of Walter Savage Landor with Browning was recalled by a number of letters, of which 71 (about 160 pp., 4to), dated 1840-64, realised £70—very little more than the price (£67) obtained for three letters, 12 pp., 8vo, from D. G. Rossetti, dated January, February, and March, 1869, and all expressing the writer's admiration of the *Ring and the Book*. A single letter, 4 pp., 8vo, from the same writer—the first he ever sent to Browning—giving an account of how he transcribed *Pauline* from a copy at the British Museum, brought £45; a letter from Swinburne on the same poem, 4 pp., 8vo, February 25th, 1875, brought £25; a letter from Thackeray, dated 1859, 2 pp., 8vo, explaining why he had been unable to use a poem of Mrs. Browning's, £41; and the last letter which Tennyson wrote to Browning, 1 page, 8vo, August, 1889, £31.

On the sixth day of the sale the plate and objects of art belonging to the poet were sold. To the £4,907 9s. 11d. realised during the day, the most substantial contributions were afforded by two sets of tapestry panels, which realised £1,400 and £1,560 respectively. Mrs. Browning's arm-chair, a deep-backed one upholstered in plush, brought £100; and a large carved-wood bookcase, planned and put up by Browning himself, who bought the carved wood in separate pieces, £65. The sentimental value of the poet's gold watch and chain was enhanced by the fact that a small gold ring worn by Mrs. Browning was attached to the latter, together with one of the first coins struck by Mann in Venice to record its freedom from Austria, both precious relics in the eyes of the poet—the lot brought £270; while a shell-shaped silver reliquary containing a lock of John Milton's hair, which had passed through the hands of Addison, Dr. Johnson, and Leigh Hunt, and a lock of the hair of Mrs. Browning, a love-gift to her future husband, brought £80.

Robert Browning's library was extensive; but if one excepts some early editions of his own works, those of his wife, and some of their literary friends, it contained few especial rarities. On the other hand, many books, which in the ordinary course of events would attract little attention, were rendered interesting by the addition of autographic inscriptions, so that no less than £6,054 18s. 6d. was realised by the 1,234 lots into which the library

was divided. The works of the Brownings provided most of the highest prices. That extreme rarity, a copy of the first edition of *Pauline*, in original boards with label, sm. 8vo, as issued by Saunders and Otley, 1833, brought the record price of £480, against £220 paid for a similar copy in the Stuart Samuel sale, 1907. A number of the reprints issued in 1886 varied in price from about 6s. for an ordinary copy to £4 4s. for one of the four copies printed on vellum. Seven of the eight parts of the original edition of *Bells and Pomegranates*, together with a duplicate copy of the first part, in original wrappers, unopened, 8vo, 1841-6, realised £96, and a bound autograph copy of the same edition, half roan, £48. Browning presented copies of many of the first editions of his works to his son, writing in each volume an autographic inscription. Amongst these were the following:—*Aristophanes' Apology*, 12mo, 1875, £29; *Pacchiarotto*, 12mo, 1876, £28; *The Agamemnon of Æschylus*, 12mo, 1877, £21; *La Saisiaz*, 12mo, 1878, £31; and *Parleyings with Certain People of Importance*, 12mo, 1887, £27 10s. Other presentation copies of first editions of the poet included *Paracelsus*, 12mo, 1835, £26 10s.; and *Sordello*, 12mo, 1840, £31, both given by him, with autograph inscriptions, to his mother, while an edition of *Men and Women*, sm. 8vo, published at Boston in 1856, with an autograph inscription from Browning to Mrs. Browning, brought £33 10s.; a copy of *Dramatic Idyls*, 2 vols., 1st. ed., 12mo, 1879-80, with autographic inscription, £31; and the final proof-sheets of *Asolando*, with many corrections in the autograph of the poet, £50. A complete set of Browning's works, with the exception of *Asolando*, which was presented in a carved-oak cabinet to the poet by the Browning Society on the occasion of his seventieth birthday, 25 vols., mor., g.e., brought £50.

Among the works by Mrs. Browning, none excited more interest than the copy of the first edition of her *Poems before Congress*, which she presented to her husband, enriched with various intimate autographic inscriptions by the two poets, and other interesting mementos—it sold for no less than £235; three presentation copies of the first edition of *An Essay on Mind*, sm. 8vo, 1826, with autographic inscriptions, brought £29, £32, and £40, the highest price being obtained for one containing Robert Browning's signature and bound in the original boards. Amongst the other first editions sold, all enriched with autographic inscriptions, were the following:—*Prometheus Bound*, sm. 8vo, 1833, £21; *The Seraphim and other Poems*, sm. 8vo, 1838, £18 10s.; *A Drama of Exile and other Poems*, 2 vols., sm. 8vo, New York, 1845, with an additional inscription in the autograph of Robert Browning, £52; *Last Poems*, sm. 8vo, 1862, £30—a similar copy without any autograph of Mrs. Browning, brought only £3; and *The Greek Christian Poets and the English Poets*, 12mo, 1863, £21.

The family Bible, containing entries of the marriage of the father and mother of Robert Browning and the birth of the poet, brought £17. Of copies of well-known works presented to the Brownings, and enriched with inscriptions by the donors, the following may be cited:—Thomas Carlyle, *Sartor Resartus*, sm. 8vo, Boston, 1837,



THE BURKE CREAM-JUG AND SUGAR-BASIN



FROM THE TRAPNELL COLLECTION

£23; *Past and Present*, 8vo, 1845, £30; and *Cromwell*, 3 vols., 8vo, 1846, £30; T. Hardy, *Wessex Tales*, 2 vols., 1st ed., sm. 8vo, 1888, £23; W. S. Landor, *Gebir*, 1st ed., slightly stained, uncut, in orig. paper covers, 1798, £70; *Gebirus*, *Poema*, slightly stained, orig. boards, rough edges, uncut, 1803, £31; and *Poetry by the Author of Gebir*, uncut, paper wrappers as published, 8vo, 1802, £50; J. R. Lowell, *Conversations on some of the Old Poets*, sm. 8vo, Cambridge, 1845, £24; and *The Cathedral*, sm. 8vo, Boston, 1860, £22 10s.; Lord Tennyson, *Enoch Arden*, 1st ed., 12mo, 1864, £56; and *Queen Mary, a Drama*, 1st ed., 12mo, 1875, £58; and Oscar Wilde, *Poems*, 1st ed., orig. parchment gilt, 8vo, 1881, £76.

THE interest in the sale of the remainder of the Trapnell collection of Bristol porcelain was somewhat discounted by the fact that the collection as a whole had been exposed to discriminating depletion by connoisseurs during its exhibition at Mr. Albert Amor's galleries, and many of the best pieces secured. Nevertheless, some high prices were obtained by Messrs. Christie on May 22nd. The most famous production of the Bristol factory is perhaps the tea service which Champion, its proprietor, presented to Mrs. Edmund Burke in 1774, when her husband still represented



the city in the Whig interest before the French revolution drove him to break with his party and seek a seat in another constituency. The service has long since been dispersed, but in 1907 the teapot came into the auction-room, and created a mild sensation by realising the then high price of £441; accompanied by a sugar-basin and cover, a cream-jug and cover, and two cups and saucers *en suite*, which Mr. Trapnell had accumulated from various quarters, it was put up on the 22nd, and, after a spirited competition, fell to a bid of no less than £1,522 10s. Another well-known tea service was that made for Sir Robert Smyth in 1776, the teapot of which (a less elaborate piece than the one in the Burke service), painted with the initials R. S. in pink and gold, medallion busts in grisaille, and laurel festoons in green, with gilt lines round the borders, realised £94 10s. Other pieces of this set—which were sold separately—comprised a cream-jug, £37 16s.; a circular dish, 7 in. diam., £29 8s.; a teacup and saucer, £28 7s.; and a coffee-cup and saucer, £22 1s. Several hexagonal vases attained high figures. One, 12 in. high, painted with flowers and insects on gilt-bordered panels on marble blue ground, the handles modelled as female masks, brought £173; a pair, 12 in. high, painted with landscapes and trees alternately, sold for £210; and a second pair, 11½ in. high, painted with birds and insects in gilt-bordered panels on a scale-blue ground, £168. A pair of vases and covers, 11¼ in. high, painted with flowers in colours with a canary-yellow ground, realised £220 10s.; sixteen pieces of a tea-set, including the teapot, coffee-pot, and sugar-basin with covers and stands, and various oddments, painted with flower sprays in gilt scrolls, £84;

and a teacup and saucer from the set presented by Edmund Burke to Mrs. Smith, £31 10s.

Among the Bristol groups and figures, a set of four allegorical figures, 9½ in. high, representing "The Elements," modelled by Tebo (impressed mark T. O.), sold for £157 10s.; a similar set, 12½ in. and 13 in. high, representing "The Continents," £136 10s.; a pair of figures, 7½ in. high, of a boy and girl, the former playing a hurdy-gurdy, and the latter dancing, modelled by Tebo (impressed mark T. O.), £105; and a figure, 7½ in. high, of Edmund Burke as a young man wearing a wig, and carrying a hat under his arm, £110 5s.; whilst the fine centrepiece, 16 in. high, of a group of Three Virgins holding torches and standing round a pedestal supporting a vase of classical shape, went for the moderate price of £52 10s. Two pairs of Bristol biscuit plaques, each with finely modelled portraits of a lady and gentleman, sold for £33 12s. and £31 10s.; whilst a set of three Plymouth mugs, painted with birds and trees in colours, 6 in., 5½ in., and 4 in. high, realised £68 5s., and three Plymouth figures, 13 in. high, representing Europe, Asia, and Africa—that of America being missing—brought £54 12s.

At Messrs. Christie's on May 15th something of a sensation was caused by the high prices realised by a number of modern Minton vases decorated in the *pâte sur pâte* method by M. L. Solon. This method, it should be explained, is perhaps the most autographic that has yet been evolved in ceramic art, the decoration in each case being neither moulded nor cast, but applied directly by the artist, who can only duplicate his design to the same extent that a painter can make a replica of one of his pictures. A large vase, 33 in. high, representing Spartan girls wrestling before Lyncurgus, in white on a green ground, realised £336; a pair of vases and covers, 20 in. high, with subjects of Nymphs and Cupids, in white on green ground, £199 10s.; another pair, 23½ in. high, illustrating the mottoes "One for All" and "All for One," in white on green ground, £147; a vase and cover, 20½ in. high, decorated with "An Attack on the Well of Minerva," in white on brown ground, £94; and a tall oviform vase, 21 in. high, with a Nereid and Cupid, in white on a green ground, £63.

At the same sale some pieces of old faience and china were disposed of, including a slip-ware dish, 17 in. diam., decorated with portraits of Charles I. and conventional ornament, £71 8s.; two Delft dishes, each 13 in. diam., one decorated with emblematic figures in blue bordered by flowers in polychrome, £60 18s., and the other with

the figures of Christ and the Woman of Samaria, similarly coloured and bordered, £60 18s.; a Nantgarw dessert service, consisting of three dishes and eight plates, painted with flowers in pale-green borders (impressed mark), £68 5s.; and a Coalport dessert service of 35 pieces, painted with flowers in colours in dark blue and gold borders, £42.

OWING to the large amount of space devoted to the Browning collection, the other sales of books and manuscripts during the month can only be glanced over briefly. Another portion of the huge collection of the late Sir Thomas Phillipps was disposed of by Messrs. Sotheby on the five days, May 19th to 23rd, when 1,134 lots realised £11,454 18s. Amongst these the official MS. copy of the accounts of Wm. Blathwayt, Surveyor and Auditor-General of Queen Anne's American dominions, 1702-12, 707 pp., large folio, brought £76; an unpublished MS. "Concerning the greates necessitie and manifolde comodities that are like to grow to this realme of England lately attempted, written in the yere 1584 by Richard Hackluyt"—not, however, thought to be in the autograph of the writer—65 pages, folio, £215; a correspondence between David Garrick and Woodfall, concerning a letter by Junius—also included—threatening the actor with his displeasure (seven letters in all), £70; while four letters from Junius, all in the same handwriting, but under different signatures, brought £40. The original entry books of the evidence taken concerning the loss of the loyalists in America during the War of the Revolution, in the autograph MS. of Daniel Parker Coke, one of the commissioners, 7 vols., folio, 1783, realised £360; the original marriage treaty between Louis, Count of Flanders, and Isabella, daughter of Edward III., £90; and the 1575 warrant for Queen Elizabeth's wardrobe, on vellum, brought £61. This contained a list of some hundreds of articles of the Queen's wearing apparel, including "a night gowne of crymsen satten wth white bayes," and other equally sumptuous pieces.

A Shelley autograph MS. of the six-lined poem, *Mighty Eagle that thou Soarest*, and written by the poet on the back of an autograph letter by William Goodwin, together with one from Shelley to Williams, brought £100 in a sale held by Messrs. Puttick on May 20th, which included a number of interesting items.

[Owing to great pressure on our space, the record of the print sales held during May will be included in the August number.]





THE migration of the Royal Society of Miniature Painters from Pall Mall to the Maddox Street Galleries

(23A, Maddox Street, W.) was marked by even a greater effort than usual to realise the ambition of the Society to constitute an Academy in little. Besides miniatures, there were included in the

exhibition pieces of sculpture, illuminations, metal-work, and, it might be added, water-colour drawings. The artists of the latter would probably style their examples miniatures, but whether they could be included within this category depends largely upon what limits are set upon the term. The three examples of Miss Bess Norris may be taken as an instance in point. There are many examples by William Hunt, Birket Foster, and Fred Walker—artists never classed as miniature painters—which in minuteness and high finish are carried further than any of this artist's work. The works

themselves, however, whether classified under miniatures or water-colours, were of a character likely to disarm adverse criticism. Though at first sight the breadth of treatment which marked them appeared to have almost degenerated into carelessness, a closer scrutiny revealed that for accurate observation and correct delineation of form they were not

excelled by anything in the exhibition. Mr. Chris Adams was another artist who favoured a broader style of brushmanship than is customary in miniature work, his autograph portrait being a capital example of free and sentient expression, and a similar criticism may be applied to the portrait of *Charles Marks, Esq.*, by Mr. E. E. Morgan. The fascination of work attained by direct methods, applied with a frankness that allows the effect of each brush-stroke to be visible, should not blind one to the equal merit of examples where art is used to conceal art; and the eye, instead of being distracted—pleasingly distracted, it is true—by an overwhelming consciousness of fluent execution, has time first to realise the theme before it becomes concerned with the manner of record. Among such works must be included the examples of Mrs. A. E. Emslie, reminiscent of eighteenth-century tradition in their treatment, but thoroughly modern in their characterisation;

Miss Dorothy P. Ward's dainty miniatures of children, and those of Miss Inez Buchanan, of which *Pat* may be taken as a good representative. Her *Girl in Black* was even better, its treatment showing greater dignity and restraint than the others. In the same class must also be included the *Ribbons and Frills* of Miss Carlotta Nowlan, a little metallic in quality



FROM RIVINGTON PIKE, BOLTON BY SIR ALFRED EAST, A.R.A.
AT THE ROYAL ACADEMY

but recorded with a crisp, sentient touch in pleasantly conceived colour; and the examples of Miss Eva Noar, completely realised but thoroughly autographic in their handling. The work, too, of Miss Nellie M. Hepburn-Edmunds always affects one with a feeling of perfect completeness gained without undue elaboration. Miss Florence White's portrait of *Miss Olive Anderson* was sympathetically treated, besides being distinguished for its atmospheric quality; and a somewhat similar criticism may be passed on the delicately coloured head of *The Duchess of Rutland*, by Miss Winifred M. N. Brunton. Miss Eva Nenioeda Casterton, the Vice-President of the Chicago Society, was quite distinctive in her work from most of her English confrères. The coloration, in its quietness and restraint, seemed to have been inspired by Dutch rather than English tradition, whilst the characterisation of her portraits was of a distinctly American type. America, indeed, was well represented in the exhibition, for most of the contributions of

Mr. Alyn Williams, the President of the Society, were of personages of note on the other side of the Atlantic. The most interesting of them, from the topical standpoint, was the dignified and animated likeness of *President Woodrow Wilson*, which well revealed his striking personality; the portrait of *Mr. Hartley Jenkins* was also a good character study, and the portraits of two anonymous ladies were daintily recorded with deft brushmanship and in happily harmonised colour. Mr. H. Chamen Lintott's presentment of *James Buchanan, Esq.*, was vigorous, complete in workmanship, and well composed, the lighting being arranged so that, without any sacrifice of detail, the spectator's attention was at once concentrated on the sitter's finely characterised head. Among miniatures which were not portraits Miss E. Grace Wolfe's *L'Attente*, a study of a girl in blue and red, evidently just returned from a walk, reclining at ease in an armchair, was one of the most striking. The colour, despite the bright hues of the sitter's mid-Victorian costume, was delicate and set down with great purity of tone, whilst the pose of the figure was graceful and natural. *The Birth of Fancy*, a richly toned enamel by Mr. Oswald Crompton; a piece of clever painting on

vellum entitled *A Maid of Cork*, by Miss Janet Robertson; some good wax medallions in colour by Miss Florence Newman, and others by Miss E. F. Munday; and several clever miniature pieces of sculpture, all helped to add to the attractions of what was, perhaps, the most interesting exhibition of the Royal Society of Miniature Painters that has been held of recent years.

The New English Art Club

THE exhibition of the New English Art Club at the Suffolk Street Galleries was interesting, but not great. One might class it as a collection of samples in which

those representing the newer phases of art were generally the weakest in execution and the most barren of real originality. For it must always be remembered that eccentricity does not constitute originality, and the fact that an artist paints badly in a way no one else does shows merely that he has strayed further from the legitimate field of art than most of his fellows.



THE RAINBOW BY SIR ALFRED EAST, A.R.A. AT THE ROYAL ACADEMY

Among these stragglers one is grieved to number Mr. Augustus John. About everything he does there is a haunting reminiscence of the beauty of his former work, but this only serves to emphasize the failure of his present efforts. His sole contribution to the exhibition was a black-and-white cartoon, entitled *The World*. It represented a nude, slim-waisted female figure standing on one leg, with the other bent outwards nearly at right angles. The attitude was uncomfortable, and indeed almost impossible. The figure was not drawn from a good model, and was expressed with a simplicity that degenerated almost into crudity. Of the inner significance of the picture one need say nothing. A work that is intended to convey a deeper meaning than that displayed on the surface should at least have the power to arrest the attention and move one's emotions, both of which things Mr. John's cartoon failed to do. Amongst other works in black-and-white, Mr. Ian Strang's *Family of Spanish Gypsies*, though set down with an affectation of naïveté that hardly allowed him to do justice to his natural good draughtsmanship, was more convincing. Mr. Wyndham Tryon's *Castillo de Ayub, Calatynd*, if a little wanting in interest, was simple and well massed; while *Poor Men's*

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Houses and several other architectural themes by Mr. C. Maresco Pearce were set down with certainty, and always with an effective distribution of light and shade. One would say, however, that at the present moment architecture is being overmuch exploited in black-and-white. At the present exhibition Messrs. C. S. Cheston, F. S. Rushbury, R. Schwabe, and half a dozen others, display its picturesque possibilities with needle-point and pencil in a more or less effective manner. Their work is good; but a plethora of other work of a similar character may be seen at every exhibition of etchings, so for this reason one prefers Mr. C. S. Cheston's Rembrandt-like etching of *A Flooded Holding*, and Mr. Francis Dodd's

vigorous and sympathetic portrait of *William Burton, Esq.*, to their representations of London street scenes. This, however, need not prevent one from admiring the Meryon-like quality of Mr. R. Schwabe's line in his *14, Regent Street*. Another etching that should be noted is Mr. Vernon Hill's small but masterly figure of *Night*, well conceived and powerfully expressed, except that the cross-hatching in the shading is somewhat mechanical.

Among the water-colours, Mr. A. W. Rich, who is broadening and simplifying his style, had several good



PORTRAIT OF A BOY BY HERBERT GUNN AT THE ROYAL SCOTTISH ACADEMY

examples. Mr. Henry Tonks's *After the Bath* showed colour and draughtsmanship. *The Winster Valley*, by Mrs. Sargent, if influenced by Cox, revealed the inspiration chiefly in its breadth and breeziness of treatment, whilst Mr. David Muirhead's *Waterloo Bridge*, though somewhat monotonous in tone, was careful and sincere. This artist was also seen to advantage amongst the oil pictures. His profile view of the head and bust of *The Little Jewess* was a piece of fluent work of fine colour-quality, hardly explicit enough in parts, but interesting all through, and thoroughly convincing. The last criticism also applies to Mr. T. C. Dugdale's *Coster Girl and Child*, the brushwork of which, though coarse,

expressed everything that the artist wished to say, not graciously, but with precision and directness. Mr. P. Wilson Steer, in his *Portrait of Mrs. Hugh Hammersley*, was less informative. It was rather a sketch than a picture, and marked more by latent possibilities than consummated achievement. Far more carefully wrought was the picture entitled *Myrtle*, by Mr. Ambrose McEvoy, the canvas being suffused with atmosphere, and the colours deftly harmonised and set down in their correct tonal values. One cannot wholly praise Mr. William Orpen's

autograph portrait succinctly catalogued as *Myself*. The artist was apparently in two moods when he painted it. His own figure is set down with a dignity and austerity worthy of Holbein; but in the background—formed by a huge vari-coloured canvas, standing so close that the forms on it appear almost as part of the scene—there is introduced a whimsical figure of a man which makes one wonder if the whole theme was not conceived in the spirit of caricature. A background more restrained in colour and more dignified in conception would materially help the picture. Mr. M. Fisher Prout's large canvas of *River Pastures*, an effect of intense sunlight falling on some cattle through a tracery of intervening leaves, Mr. Mark Fisher's *Apple Blossom*, and Mr. H. Bellingham Smith's *Crinoline*, were among other pictures that call for mention, as do also the several examples by Mr. Charles M. Gere, whose *Juniper Hill*, if early Italian in its feeling, was informed with a knowledge and set down with a power of presentment that the early Italian painters of landscape did not possess.

THE gift by Mr. Max Michaelis to the Union of South Africa of the collection of old Flemish and Dutch

The Max Michaelis Collection

paintings formed by Sir Hugh Lane is an event which should profoundly influence the artistic future of the dominion. There is no better school of painting for a young artist to study than that of the Low Countries—the Dutch and Flemish schools having so many attributes in common that they may well be considered as a single unity. One of its most marked characteristics is a sane limitation of the end to the capabilities of the means by which it is to be accomplished; so that every conception set forth on canvas is realised in full completeness. This trait, which every day becomes more uncommon, is one that every young artist should emulate. To think great thoughts is nothing; it is conveying them without loss to another person's consciousness that constitutes at once the purpose and difficulty of art; and in this the painters of the Low Countries, as a school, succeeded better than any school before or since. In the South African collection, when shown at the Grosvenor Gallery (Bond Street), one noticed this success exemplified in practically all the works. The attainment had been effected with more effort and less gusto in some pictures than in others, but it was there. Most fully was it shown in the *Portrait of a Woman*, by Frans Hals, the only example of a great master in the collection that could not have been bettered in our own National Gallery. There was not a fact which the painter wished to record omitted or one that could have been set down with a greater economy of brushwork. The picture, a half-length portrait of a shrewd Dutch housewife, shown in the National Loan exhibition at the Grafton Gallery, formerly belonged to the collection of Maurice Kann, and before that to Baron de Beurnouville, so that though one regrets that the picture cannot remain in England, its removal does not constitute the loss of a treasure long owned in England. With the other most important

picture in the collection the case was somewhat different. This was the *Portrait of a Young Lady*, by Rembrandt, which was sold anonymously in London in 1873, and reappeared in an auction-room at the sale of the Demidoff collection, San Donato, 1880, where it realised the highest sum that had hitherto been obtained for a Dutch picture. Dr. Bode, who first set it down as having been painted about 1633, has lately altered his opinion and advanced the date to 1640. It is an interesting picture, but not of the artist's best style, some of the detail being overmuch insisted upon for the work to attain that complete unity of feeling generally characterising Rembrandt's work. The example by Van Dyck, the *Portrait of Count John Oxenstierna, Minister to the King of Sweden*, was also disappointing. The dignified pose of the figure, if not distinguished by the full measure of his grace generally allotted by the courtly painter to his subjects, was not wholly unworthy of the master, but the laboured elaboration of the embroidery and costume details suggested that some inferior hand had been largely employed in the actual painting. Van Dyck's predecessor and rival, Cornelis Janssens, whom he supplanted at the English Court, was relatively far more adequately represented in his suavely executed *Professor Aemilius Commis*, a picture in which the artist had reached the height of dexterous but uninspired genius. Another adequate representation was the *Portrait of a Lady*, by Nicholas Maes, a sentient and well-characterised piece of work. The landscapes in the collection comprised no examples that ranked with the best of the portraits. *The Hill of Bentheim*, by Jacob Ruysdael, if showing craftsmanship, was heavy and uninspired; whilst the *Mountainous Landscape* of the same artist is wanting in atmosphere. On the other hand, some of the still-life pieces are exceptionally good, a magnificent pair of *Fish on a Table* and *Fruit and Still Life*, by A. van Beyeren, being as fine pieces of imitative art as could well be imagined, whilst a still-life piece by that rare painter, Bareut van der Meer, displays a modernity of feeling and wonderful handling that makes one regret that it could not have been secured for the National Gallery.

MESSRS. KNOEDLER'S Gallery (15, Old Bond Street) is regarded with disapproval by British patriots as a

Old and Modern Masters

species of clearing-house for America, in which they are permitted to catch glimpses of valued national treasures before their final departure across the Atlantic. This view arises largely from a misconception. The pictures shown in the gallery are by no means wholly derived from English sources, nor do a large majority of them find their way to America. In the present exhibition, indeed, the boot is largely on the other foot, for some of the works included are actually brought over from America, whilst others are derived from France, and any one of them would be a welcome acquisition to our national art collections. The exhibition itself is not so much an orthodox display of old masters as an attempt—possibly an unconscious one—to epitomise in a baker's dozen of pictures the developments of four centuries of

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PAT BY MISS INEZ BUCHANAN, R.M.S. AT THE
ROYAL SOCIETY OF MINIATURE PAINTERS' EXHIBITION

painting. Practically all European countries in which art has flourished are represented, occasionally by their greatest masters. One must pass quickly over the earliest of these, interesting as they are, for the most important works are those which belong to a later period. Two highly finished and excellently preserved examples of that rare artist, Jan Faber von Kreuznach—until lately known as the master of the Holzhausen portrait—are seen in the portraits of *Johann Reys* and his wife, *Anna Ufstendert*; these, if they do not illustrate the earliest beginnings of German art, worthily represent it in that still early period when Holbein was beginning the transfer of supremacy in portraiture from the south of Europe to the north. An interesting circumstance concerning the pictures is that the names of the sitters, their coats of arms, and the dates of their births, marriage, and deaths, are recorded on the backs of the panels. The man was born in 1498 and died in 1541; his wife, who was two years younger, predeceased him by four years. Italy is represented by an accomplished portrait by that fifteenth-century Venetian painter, Giovanni Cariani, and indirectly by a *Portrait of a Lady of the Hampden Family*, set down to Marc Geerarts, and in all probability the work of the same hand as the *Portrait of Queen Elizabeth*, ascribed to Zuccaro, at Hampton Court. So little is known about the foreign artists domiciled in England towards the close of the sixteenth century that these ascriptions must be largely a matter of conjecture, but whatever brush actually painted the picture, it was largely inspired by the Florentine art. The superb decorative feeling of the work and its

beauty of arrangement and colour constitute it one of the most interesting examples produced in England during the period. Of native English art there is a fine but somewhat heavily coloured portrait by Gainsborough of William Henry, Duke of Clarence—the future William IV. when a boy—and a superb half-length of *Ralph Sheldon, Esq.*, by Reynolds, painted in 1777, and set down with a style and dignity that makes one realise that if in power of brushmanship and colour-mastery he was excelled by one or two of his contemporaries, he was still the most accomplished portrait painter of his time. Rembrandt's *Lucretia Stabbing Herself*, a grim subject treated with refinement and a beauty of coloration that makes one forget the horror of the scene, is emphatically one of the great works of the master. It is suffused with a mellow golden atmosphere that penetrates every corner of the picture and tinges even the deepest shadows with its warmth. From this work to *Le Leçon de Musique* of Manet, a trophy from the recent Rouart sale at Paris, is a step which almost ranges across the entire compass of art. Rembrandt, the greatest master of chiaroscuro whom the world has yet produced, carried the development of this particular quality in art to a point beyond which it seems impossible to attain. Manet, whose greatness in art has been questioned, but never his originality, approached nature from a new standpoint. What Rembrandt saw as light and shadow



JAMES BUCHANAN, ESQ. BY H. C. LINTOTT, R.M.S.
AT THE ROYAL SOCIETY OF MINIATURE PAINTERS' EXHIBITION

the Frenchman saw as colour, substituting tone and colour for chiaroscuro; and so what is the most modern picture in the collection has a closer affinity to the earliest—to the two pictures by Kröznach, painted in flat tones of colour before the problems of light and shadow had been realised—than to any of its other neighbours. The picture, exhibited at the Salon of 1871—a portrait group showing Zacharie Astruc, the instrumentalist, seated beside Eva Gonzales on a sofa—is almost destitute of shadow. Its effect is attained by the placing in juxtaposition of broad masses of deftly manipulated colour. The soundness of the outlook which inspired the picture may be questioned, but one may not deny that in the actual presentment of the scene the illusion of reality is carried to a pitch which can hardly be surpassed. But then Manet was one of the greatest masters of brushmanship for all time, and in this work he does not give the full rein to his theories that he did in some of his later examples. Another trophy from the Rouart sale, *La Repetition de Danse*, by Degas, is a master expression of rhythmical line and vibrating colour. The poetry of motion has perhaps been never better suggested than in this work; one would not wish to see a line or a brush-stroke altered. Lack of space forbids more than a mention of the other works in the exhibition—two fine portraits by Goya, a characteristic Vermeer, and *Les Buveurs*, by H. Daumier—a third acquisition from the Rouart collection.

THE exhibition of a fine group of pieces of Moorcroft ware at the Royal Society, Albemarle Street, called attention to the fact that this interesting type of modern faïence which has hitherto been made by Mr. Moorcroft in conjunction with Messrs. James Macintyre & Co., Ltd., will shortly be produced by him in his own works which are now in course of erection at Burslem. The examples shown included various specimens of types already familiar, but each susceptible to infinite variety of expression. The pieces, all thrown on the wheel, are wrought in simple but beautiful forms, and decorated with appropriate designs, generally of flowers and fruit. These show a marked originality of treatment, more especially as regards the coloration, which is never glaring or obtrusive, but always characterised by refinement and restraint. To single out any special piece for preference is rather difficult, but in some of the representations of conventionally treated pansies on a white ground and rich combinations of red pomegranates and purple grapes with green, some of the most beautiful effects which have been produced in modern ceramic art were attained.

THE incidence of the McCulloch sale has removed much of the reproach from the epithet "Victorian," largely applied by critics to the current exhibition of the Royal Academy. The English pictures bringing the highest prices in the collection were all characteristically Victorian, and expressed in methods generally condemned

by present-day writers on art. Mr. McCulloch was hardly a discriminating collector; he bought to please himself, and had little artistic knowledge to reinforce his judgment. His selections generally were of a popular type, and he omitted many artists whose inclusion might have materially augmented the pecuniary value of his investment. One would judge from the results of the sale that, while present-day criticism does not coincide with the bulk of artistic opinion, it is still further removed from popular taste, and the fact that the sales at the Royal Academy are said to be especially good would favour this opinion. Turning once more to the exhibition, which has already been so exhaustively described in the current press that only a brief mention of some of the principal exhibits not described in the previous article will be given, one again arrives at the conclusion that, for variety and general interest, the display is in no way inferior to its immediate predecessors. Among the portraits which should be mentioned are the refined and highly elaborated picture of *Mrs. Kleinwort*, by Mr. Frank Dicksee; the striking and original rendering of *Margaret Morris*, by Mr. Harold Speed; and the two dignified and well-composed portraits of *Miss Close-Brooks* and *Mrs. Norman Faulkner of Melbourne*, by Mr. Solomon J. Solomon. The presentation portrait of *Thomas J. Barratt, Esq.*, by the last-named artist, will, however, probably evoke the most public interest as a striking and sympathetic likeness of one of the best-known and most genial of personalities in the London business world. Mr. Stanhope Forbes's *F. Dudley Docker, Esq.*, is a strong piece of character painting, and the same description may be applied to the *Earl of Crawford and Balcarres*, by Mr. Fiddes Watts, one of the most manly and directly painted pictures in the exhibition. *A Fallen Idol*, by the Hon. John Collier, representing a contrite woman throwing herself at the knees of a stern visaged man, constitutes the problem picture of the year; but in this instance the problem arises wholly through the scene being incompletely presented, the only clue to its interpretation being afforded by the title in the catalogue. Mr. A. D. McCormick graphically presents the story of *The Tempting of Monmouth* in strong and well-harmonised colour. *The Toast*, by Mr. Richard Jack, is one of the interior scenes in artificial light that he so much affects, and is noteworthy for its good composition and unity of tone. Another similar scene, but with present-day instead of late Georgian settings, is the *Finance* of Mr. Edgar Bundy, in which a group of Jew financiers are shown, seated round a gorgeously decked table, engaged over the cigars and wine in fleecing the one non-Semitic member of the party. It is a piece of strong and savage satire, depicted more in the spirit of caricature than of serious art, and, as such, is presented on too large a scale. Two good landscapes are *Moonlight after Rain*, by Mr. B. Eastlake Leader, and *The Hill Farm*, by Mr. R. Vicat Cole. *The Picnic*, by Mrs. Laura Knight, is hardly so successful as some of the artist's former work, but appears to represent a stage of transition in style in which she has discarded some of her former



17TH CENTURY OLD PANELLED ROOM FROM DAMASCUS, ABOUT 16 × 14 × 12 FT. HIGH.
ED IN THE VINCENT ROBINSON GALLERIES, 34 WIGMORE STREET, LONDON, W

TRANSLATIONS BY THE REV. W. ST. CLAIR TISDALL, D.D., OF THE
WORDING IN THE TWO PANELS, READING FROM RIGHT TO LEFT.

10. O the whom, then whom the inhabitants of the Mecca of heaven imitate:

technical methods without being fully at home with those replacing them. In the gem room, *The Carpenter's Shop*, by Mr. Edward Stott, an original variant of the often painted scene, *Her First Letter*, by Mr. G. A. Storey, and *Three Generations*, by Miss Flora M. Reid, are among the best-painted works. *The Coast of England*, by Mr. R. Gwelo Goodman, *The Road through the Dunes*, by Mr. H. Hughes-Stanton, and Mr. Julius Olsson's *Night Wind*, constitute some of the principal attractions of Gallery No. X., whilst the grim allegorical creation of *1812*, by Mr. S. B. de la Bere, is the most striking of the contents of Gallery No. XI.

Amongst the water-colours which should be mentioned are Mr. W. North's *In England's Green and Pleasant Land*, with its poignant expression of spring freshness; the clever study in whites entitled *Kathleen*, by Miss Mary Gow; the Japanese *Etna in Sunlight* of Sir Alfred East; the silvery *Across the River* of Mr. Harry Watson; and the finely painted *Funo in London* of Mr. Archibald Barnes. *The Circling Year*, by Mr. Henry Lintott, is finely conceived, and though the expression hardly attains the high level of its conception, *His and The Dream of*

Mr. J. Young Hunter, which is treated with a finely decorative effect, are among the best drawings of the year.



STAINED-GLASS WINDOW FOR THE CATHEDRAL OF ST. JOHN THE DIVINE

A Great Painted Window

THE large painted window for the Cathedral of St. John the Divine at the Whitefriars Glass Works (Tudor Street, E.C.) is one of the most important and beautiful examples of stained glass which has been produced in England during recent years. It is of imposing and almost unique dimensions, the window being about 60 feet in height, and being intended for placement at about the same distance above the floor of the cathedral. These circumstances demanded that its treatment should be singularly bold, and the designers availed themselves of the opportunity to produce a finely impressive and noble design, well composed and richly effective in its coloration. The theme of the composition was taken from the *Revelation of St. John*. In the central light is the figure of the Son of Man, wearing a regal crown, a crimson mantle, and golden pallium. He is surrounded by winged seraphim; around Him are the seven golden candlesticks; beneath is the rainbow of emerald over-arching the sea of glass. In the side-lights are the four archangels—St. Michael, St. Uriel, St. Gabriel, and St. Raphael. The window forms part of a scheme of

stained-glass decoration which, when complete, should be one of the most beautiful examples of modern times.

THE next best thing to having a fine painting is to possess a good reproduction of it, giving, so far as is possible, the tone, feeling, and quality of the original work. How nearly the qualifications can be attained is shown in the exhibition of reproductions at the Autotype Company's Gallery, New Oxford Street. For conveying the spirit as well as giving an idea of the technique of the pictures from which they were taken, these autotypes would be difficult to surpass. More nearly than even the finest engravings do they reproduce the actual brush-work of the artist, giving an illuminative insight into his methods. Highly effective for decorative purposes and of the utmost practical value to serious students, these works constitute a beautiful record of art such as can be obtained no other way in such a perfect form at so moderate a cost.

THE new College of Art at Edinburgh, supported to some extent by the Municipality, is conducted with an activity wholly foreign to its now extinct predecessor, the school attached to the Royal Scottish Academy. Among signs of this activity are occasional exhibitions, these consisting not only of pupils' work,

Edinburgh: The College of Art, and Miss Katherine Cameron, R.S.W.

but also of things by various young people who, having won scholarships, have been granted studios within the college walls; and the latest of these exhibitions embodies a number of really excellent items. There is a strange and arresting canvas by Mr. John Turnbull, its subject the aftermath of a bacchanal; and then there is a portrait by Miss Dorothy Johnston, a full-length of a girl seated. The colour-scheme is exquisite, the floor being greyish brown, the walls creamy, and the sitter attired in a white dress and a black hat trimmed with pink roses, while the design is also good, the figure being well placed on the canvas, and the arm of the black chair—probably a copy from some French Empire craftsman—cutting a remarkably happy angle against the white frock. Altogether this picture is a charming decoration, and it is difficult to believe it is really Scottish, so full is it of that airy elegance for which French painting has rightly become a synonym, and which has been compassed by few Scottish masters save Allan Ramsay and Sir James Guthrie. Some neighbouring charcoal studies by Miss Johnston are equally delightful, wrought as they are with unmistakable confidence, and with a vigour seldom enshrined in woman's work; and in fine, this young lady is clearly destined to achieve great things, and to have her name emblazoned ultimately in the annals of Scottish Art. Turning to the sculpture, here a notable article is a sleeping bull-dog by Mr. J. W. Somerville; while another thing which commands hearty admiration is from the hand of Mr. C. d'O. P. Jackson, a full-length statue entitled *A Loretto Boy*. Frank and winning he looks as he gazes at one fearlessly, his knees bare and his cricket-shirt open at the neck; and the sculptor has achieved something more than a truthful statement of boyhood in

general, for this boy is typical of the public schools, and in him their traditions are reincarnated and symbolised. Moreover, this statue illustrates a great truth which contemporary British sculptors are apt to forget: it reminds that good statuary may be evolved just as surely from the facts and emotions of the passing hour as from themes remote from current life; while again, Mr. Jackson's work is the more desirable because it is tiny—little bigger than the average Clodion.

The remaining exhibits are not of much moment, the wood-carving and metal-work being merely passable, and the book-bindings singularly bad; while passing from the College of Art to the Scottish Gallery, Miss Katherine Cameron's show there is disappointing, the bulk of her pictures being inferior to those she exhibited some years ago at Glasgow. There are redeeming features though; for example, a still-life—delicately veined green leaves shown against virgin Whatman—and a seascape, in which the surge of the waves is well given; while all the etchings are infinitely accomplished, in particular those which depict bees and other insects. How dexterous the touch is everywhere! and how suitable this deft touch is to the nature of the subjects!

IN contradistinction to most official bodies, the Royal Scottish Academy have long since earned a reputation

The Royal Scottish Academy

for catholicity of taste, and this tradition is amply maintained by their present exhibition, the walls being graced by works from many different lands and schools. Two fine English painters who exhibit are Messrs. Mark Fisher and Wilson Steer, while there are numerous things by M. Auguste Rodin and one by M. Hilaire Degas, and there is even a drawing by M. Pablo Picasso, that cryptic post-impressionist whose precise aims are a constant topic for speculation in the cafés of Montmartre and the Quartier Latin. It is pleasing, again, to find that several of the best pictures are by artists who are presumably young, their names being new to the academy's catalogue, while if the works of these novices are badly hung in general, and if the rank and file of the academicians themselves display a poor ability as usual, the exhibition is memorable without because it marks what can only be described as the rejuvenation of Sir James Guthrie. For some time past this great painter's gifts have seemed to be waning, but a portrait he shows this year, *Mrs. Auldjo Jamieson*, is nearly equal to any of his early works. The lady is clad in a huge cloak of brown fur, and at one corner it discloses a lining of bluish purple; she wears a dark hat which casts a slight shadow on her face, while one of her hands rests on the arm of a white chair on which she is seated, and her lips are slightly parted. Now these parted lips give a rare vitality to the face, while the shadow thereon is worthy of Romney, and the prominent hand is done with the utmost mastery, reflecting the real beauty of nature and not just the artificial beauty pertaining usually to the graceful hands which figure in Boucher, for example. As regards its colouring, too, the whole thing is delightful, vibrating with an apparently endless variety of browns

Current Art Notes

and if the artist has failed in his likeness of *Sir William Turner*, this canvas betraying a grandiloquence which reminds of the pompous group who decorated Versailles for Louis XIV., on the other hand Sir James has been eminently successful in a portrait of *Mr. Stodart Walker*, for the draughtsmanship is exquisite here, and the sitter's yellowish suit is blended with singular happiness into a background of bluish grey.

One has only to turn to a portrait by Mr. E. A. Walton, and to some by Mr. Fiddes Watt, to realise Sir James Guthrie's pre-eminence in contemporary Scottish portraiture, the difference between him and these other men

a gifted pupil at the Art School; and yet another is Mr. W. O. Hutchison, whose *Margery* is among the best things on the walls, and compensates for his conspicuous failure in a further likeness which he exhibits. Mr. H. C. Paterson also manifests no ordinary power, while a portrait by Miss E. Moore bears a slight but distinct resemblance to the art of the smaller Flemish masters; and better still is one by Mr. S. J. Douglas, who has handled ably the very difficult theme of a girl, dressed in white, sitting in blazing sunlight.

There is a marked lack of good landscapes. Probably the best is one by Mr. Lawton Wingate, yet this compares



MARGUERITE

BY MISS DOROTHY JOHNSTON

AT THE ROYAL SCOTTISH ACADEMY

of fame being simply the difference between genius and sound mechanical ability. But there is a hint of genius, perhaps, in a portrait by one of the new exhibitors, Mr. Herbert Gunn, its subject a little boy who, dressed in a black velvet suit, white socks, and a big lace collar, plays with a balloon tied on the end of a string. The old practice of surrounding a sitter with symbolical accessories is gone, but nothing will ever alter the fact that, in painting a portrait, it is of paramount importance for the artist to choose a *repoussoir* suitable to the actual sentiment of his theme; and that is just what Mr. Gunn has compassed, for he has boldly employed a white background, and this undoubtedly helps to make the canvas effect the spirit of boyhood. Then the lace collar is as well done as that in Van Honthorst's lovely portrait of *Prince Rupert* in the Louvre, while in many other respects the technique is amazing, the obvious difficulty presented by the balloon being surmounted with a complete skill which, it is quite reasonable to say, brings to mind Albert Moore's various renderings of diaphanous beings. In short, Mr. Gunn is *arrivé* rather than promising; while another young artist who shows a good portrait is Miss Dorothy Johnston, mentioned lately as

unfavourably with his earlier output, and the same must be owned of an example of Mr. Peter Mackie. Mr. W. B. Hislop is also disappointing, but Mr. Campbell Noble, though expressing a merely commonplace outlook, has made distinct strides in the matter of technical ability; while a pleasant picture is one by Mr. Campbell Mitchell, who has contrived to transmute to his canvas some of the weirdness of early morning. His feat herein, nevertheless, has been achieved far better by Mr. Edwin Alexander in a big water-colour, while another man who shows good work in this medium is Mr. Ewan Geddes. But in truth, all the Scotsmen represented in the water-colour room are rather handicapped by the presence there of two things by M. Gaston la Touche, and more especially by M. Degas' pastel of a *danseuse*. Only one native artist comes into the competition with the French master, and that is Joseph Crawhall, represented by *The Butcher's Boy*, and by a splendid study of pigeons.

Crawhall's recent death is a great loss to art in Scotland, but mayhap it will be the means of giving his work the wide recognition which it deserves; and it is gratifying to recall that, only a little while before his

demise, an article on his genius appeared in the French paper, *L'Art et l'Artistes*.

If the water-colourists are handicapped by M. Degas, the artists in monochrome suffer an analogous disadvantage, a drawing by M. Rodin being immeasurably superior to anything else around it. It cannot be denied, however, that there is great power in a chalk study by Mr. A. E. John; while two essays in pen-and-ink by Mr. W. W. Peploe enshrine lapidarian workmanship of exceptional charm, and express a temperament of quite original complexion, a tribute which is due again to a drawing by Mr. E. H. R. Collings.

The architectural section embodies only a very few things of interest, notably a design for a drawing-room by Mr. W. R. Davidson, and some plans for the restoration of an old castle by Sir Robert Lorimer; while as regards the sculpture-hall, the majority of items here are characterised by lifelessness. At the same time, there are a few which must be exempted from this stricture; for instance, a portrait-medallion by Mr. Percy Portsmouth, and sundry works by Mrs. Meredith Williams. Mr. Alexander Proudfoot is also among the exceptions, a bust from his hand being truly striking, and recalling the stately Roman school, while a further remarkable exhibit is Mr. Robert Colton's *River into the Sea*. This is a marble group wherein two nude figures are shown rising out of a great wave, and what is so wonderful is that these figures seem really a part of the wave; they appear, as Shelley writes in *Adonais*, to be "made one with nature."

"If we would seek to know what literature and journalism mean to us to-day, I would suggest that we should look back to the eighteenth century. The artistic aim of that period was to develop, improve and refine upon familiar models. What interested mankind was not the idea, but the style. The mode of expression was everything; the thing expressed nothing. That attitude of mind is now moribund. It survives, indeed, in the University of Oxford. I am told, too, that it may sometimes still be traced in the proceedings of the House of Lords. These two places yet pay tribute to the coiners of a good phrase—such a phrase as the famous testimonial, 'The time

that he could spare from the neglect of his duties he devoted to the adornment of his person.' But popular approval is no longer won by phrase-making of this kind. The artist who would be a man of his time now strives after originality. He must say something new. So long as the point of view is novel, the expression does not matter. This search for originality runs through all modern art. You find it in painting, especially in the pictures of the French school. You find it in literature—in almost every page, for example, of Browning or Swinburne or Kipling. You find it most conspicuously in music, and, of course, the demand for novelty is of the essence of journalism."—*The Duke of Marlborough at the Printers' Pension Fund Dinner, May, 1913.*

The Oldest Building in Regent Street

A REPRESENTATIVE display of Waterford and Early English glass is being shown at the galleries of Messrs. Edwards & Co. (159-161, Regent Street), which includes many fine Jacobean and other pieces. An additional interest is given to the exhibition owing to the fact that it is being held in the portion of the firm's premises known as "The Cottage," a building which is older than Regent Street itself, dating back to the period when the

thoroughfare formed part of a rural district. The interior is still retained in its original condition, and though the building is now separated from the street by intervening modern structures, the address of The Cottage, Regent Street, is still recognised by the postal authorities.

PROBABLY the most perfectly seasoned wood that can be obtained is that derived from the breaking up of old British battleships. Originally of the finest quality, the action of weather and climate upon it render it of unsurpassed toughness and strength. This splendid material—generally teakwood or oak—is utilised by Messrs. Hughes, Bolckow & Co., Ltd., of Blyth, Northumberland, the well-known breakers up of battleships, for the construction of pieces of garden and other furniture. The designs of these correspond with the excellence of the material used. Generally conceived in simple and artistic forms, they are admirably adapted for utility and comfort, and offer a combination of durability and beauty which it would be hard to match.



THE DUCHESS OF RUTLAND
BY MISS W. M. N. BRUNTON, A.R.M.S. AT THE ROYAL
SOCIETY OF MINIATURE PAINTERS' EXHIBITION

Battleship Teakwood Furniture



"Leandro Ramon Garrido," by J. Quigley
(Duckworth & Co. 5s. net)

AMONG the little masters of modern art, Leandro Garrido occupied a sufficiently distinguished place to warrant the production of Mr. J. Quigley's interesting and well-written monograph. The artist's death in 1909, at the early age of forty, cut short his career when he was on the brink of popular fame, his work being already highly appreciated by artists and connoisseurs in France, England, and America. Of mixed nationality, being Spanish on his father's side, English by his mother, and born at Bayonne, in France, Garrido showed something of his cosmopolitan origin in his art. Mr. Quigley states that the latter "was derived from that of Spain, directly or through Flemish channels": this to a great extent may be so, but the artist's later pictures were also strongly influenced by those of Frans Hals.

Garrido's connection with England was an early one, for he spent some years of his school life in Hertfordshire, and on his father's death in 1883—when the artist was fourteen or fifteen—his mother made her home at Brighton, where he commenced his first art studies at the local school of art. Later on he went to South Kensington,

and afterwards to Paris. He was never strong, and, handicapped by want of means, he endured hardships during his student's life which probably helped to shorten his career. He first publicly exhibited at the New Salon, Champ de Mars, and though he gravitated between France and England, the bulk of his pictures were shown first in France, where he was better appreciated than in this country. Nevertheless, some of his best pictures found purchasers on this side of the Channel, amongst them being *La Dame aux Gants* and *His First Offence*, bought respectively by the corporations of Glasgow and



LA DAME AUX GANTS

BY L. R. GARRIDO
BY J. QUIGLEY (DUCKWORTH)

FROM "GARRIDO"

Liverpool. Garrido's strong, manly work, set down with great certainty of touch and a fine sense of colour, is sufficiently individual in its outlook and accomplished in its technique to keep his memory green when many artists of greater contemporary popularity are forgotten.

A KNOWLEDGE of French is not indispensable to the English reader who desires to make use of the handy *Dictionnaire Repertoire des Peintres* compiled by Mme. Isabelle Errera. "Dictionnaire Repertoire des Peintres," by Mme. Isabelle Errera (Hachette et Cie.)

It contains a tabulated list of over 40,000 artists, belonging to all quarters of the globe, with particulars of their nationality and the dates of their births and deaths, when known, or otherwise the approximate periods in which they flourished. One regrets that such a handy compilation has not been brought more up-to-date, but the author has thought fit to only include artists who died before 1882. With the exception of this limitation, there is little to find fault with in the volume, which appears to embrace all those names which one might reasonably expect to find, while the dates given are taken from reliable authorities. Of course, in a work of such an extensive scope, there are naturally a few omissions and minor errors. Americans would probably object to have Benjamin West and John Singleton Copley set down as English, even though they spent the best part of their working career here. Gavin Hamilton was so essentially Scottish, both by birth and residence, that one can only imagine him being described as Austrian (?) through a misprint. The dates of Hablot K. Browne's birth and death, 1815 and 1884, might have been found by a reference to *Bryan's Dictionary*, one of the works consulted by the author; while the inclusion of the alternative date of 1788 for the death of Johann Zoffany, even though given on the authority of *Fuhrer durch die Gemalde-Galerie alter Meister*, was hardly necessary, as the artist exhibited at the Royal Academy up to 1800. These slips, however, are only of minor importance, and the best proof of the general reliability of the work is that they comprise all those that could be discovered during half an hour's search.

MR. FREDERICK ARMITAGE is continuing his work of providing material for the education of the studious Freemason, and has now brought out another volume, with six illustrations, entitled *The Masonic Lodges of the World*, which we are pleased to commend to our readers. The first part of the book is devoted to the English lodges, but as they number considerably over 3,000, the author has dealt with the oldest and most historical of them, and there are many most interesting stories he has to tell. Take, for instance, the records of the Royal Naval Lodge, which introduces to us the name of an old-time self-seeker of the days of George III., who took the title of Sir Francis Daniel on the ground that, being at Court when the King intended

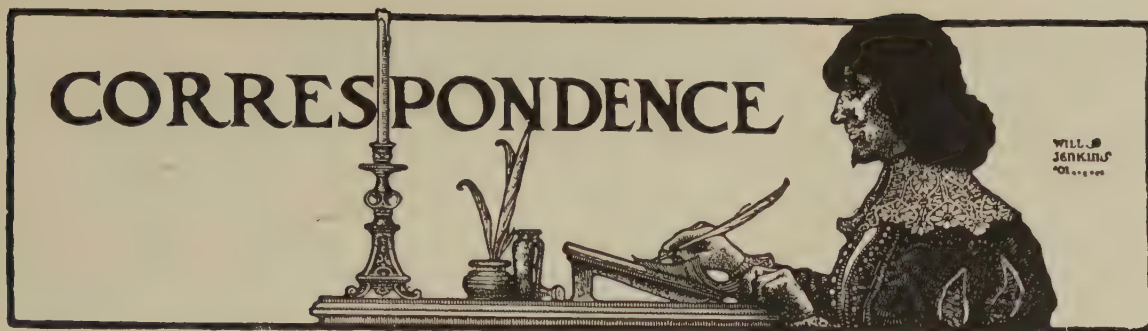
to confer the honour of knighthood on other persons, he stepped in and received the accolade intended for another.

Under the head of Canadian Lodges we get a character sketch of Nelson, and of his hasty ways as a sailor in falling in love in every port at which he touched. In 1782 he was on board his ship, the *Alabama*, lying off Quebec, where he became acquainted with Miles Prenties, a prominent Freemason of the town, and of course fell in love with his daughter, to whom he wished to propose. His courage, though fit for the cannon's mouth, was not equal to a refusal at the lady's lips, and he went off to his ship without telling of his love. At the moment of sailing his emotion returned, and without saying a word to anyone he set off by himself in the ship's dinghy and rowed to shore to make a final declaration to his inamorata. Happily he was found by a friend, who persuaded him to rejoin his ship without marrying the Freemason's daughter, and thus probably ruining his professional life. Nelson never joined the craft, but while his ship was in Yarmouth Roads in 1795 he was made a member of a side degree of Freemasonry known as the Gregorians.

AMONGST the most interesting of booksellers' and printsellers' catalogues are those issued by Messrs. E. Parsons & Sons (45, Brompton Road, S.W.), in which a large variety of items of special interest to the collector are always to be found. The catalogue (No. 275 of the series issued by the firm) includes a large number of original *Punch* drawings by George Du Maurier, a series of the works of Piranesi—now beginning to receive his due as one of the greatest of eighteenth-century etchers—some of the most important illustrated works concerning the British and foreign armies, such as Dighton's *Lance Exercise* and Ackerman and Fore's *Military Costumes*, and various richly illustrated and standard works on costume, etching, engraving, portraiture, etc.

THE first volume of Mr. Algernon Graves's classified dictionary of all the loan exhibitions of paintings held up to the present time is announced for issue during the present month. It includes a larger portion of the work than the author anticipated. The most notable English artist whose record is included in this volume is Gainsborough, over 1,200 of whose works are catalogued.

Samuel Cooper and the Miniature Painters of the Seventeenth Century is the subject of an important book to be published in the autumn by Messrs. Dickinson, of Bedford Street. It is the work of Mr. J. J. Foster, F.S.A.—well known by his *Miniature Painters, British and Foreign*—and will contain a record and description of over a thousand miniatures of the period, and be copiously illustrated from originals in the Royal and other famous collections, many being subjects hitherto unpublished.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Prints by George Baxter.—A7,056 (Glynde).—(1) *The Descent from the Cross*, if on mount, is worth about £1, if unmounted, 15s. (2) *The Third Day He Rose Again* is worth about 25s. if on mount, or if unmounted, about 15s.

Marks on China.—A7,058 (Redcar).—The mark "Semi-China" was used early in the nineteenth century by a firm of potters of the name of Riley, of Burslem.

Clock.—A7,074 (Ryde).—The maker of your clock, William Scafe, was working at King Street, near the Guildhall, in 1721. He joined the Clockmakers' Company, and was made master in 1749. He was one of the most celebrated clockmakers of his time.

Vienna Porcelain.—A7,085 (Zessel).—It is not possible for us to give an opinion regarding your old Vienna plates without seeing them, but we would point out that fraudulent copies of the work of this factory are very numerous. From what you say of the decoration of the pieces, we fear it is more than likely that the plates are reproductions, and not genuine.

Steel Engravings.—A7,089 (Pimlico Road, S.W.).—As your prints are only steel engravings, they are practically valueless, more especially as the margins have been cut.

Engraving by Van Laar.—A7,096 (Ryde).—The engraving of *The Farmyard*, which you describe, would be unlikely to realise more than 5s. to 7s. 6d.

Plaque.—A7,100 (Worcester Park).—We should say your plaque is more likely to be pottery than porcelain. Enoch Wood was a working modeller in 1777. He afterwards went into business on his own account and became famous, being known as "the Father of the Pottery." He made many more than fourteen designs. Your piece, being signed and dated, is of interest. So far as we can judge without seeing it, we should say it is likely to be worth £5 to £6.

Books.—A7,107 (Castlenock, Co. Dublin).—Your copy of *The Psalms of David* is of practically no importance from the collector's point of view, and the same remark applies to the edition of Watts's Poems.

Engraving by V. Green.—A7,112 (Slough).—We have no record of the sale of the engraving you mention recently.

"Worship of Bacchus."—A7,113 (Kidderminster).—If your engraving by C. Mottram is in colours, it is worth about £1; if uncoloured, only a few shillings.

Prints.—A7,122 (York).—Your set of twelve prints by Callot are of very little interest or value to a collector, and would not realise more than 10s.

Works of Van Dyck.—A7,129 (Prague).—We are unable to value the work mentioned in your enquiry from the description; it is probably of value. Would it be possible for you to send it for examination?

Clockmakers.—A7,135 (Paris).—(1) David de Charmes was admitted to the Clockmakers' Company in 1692. Simon de Charmes was working in Warwick Street, Charing Cross, between the years 1688 and 1730; he also belonged to the Clockmakers' Company. There were other makers of this name working in London during the eighteenth century. (2) William Creak worked in Cornhill and Bunhill between 1740 and 1768. (3) George Pyke was the son of John Pyke, of Newgate Street, clock and watch maker to the Prince of Wales, and was admitted to the Clockmakers' Company in 1753. (4) We have no record of Wm. Bull, of Stratford.

"Reapers."—A7,138 (Dover).—As your copy of *Reapers*, by R. Meadows, after Westall, is uncoloured, it would be unlikely to realise more than 30s. to £2. We, of course, assume that it is in good condition and a fine impression. *All Hallows Eve*, by Scott, after Maclise, is worth 5s. to 7s. 6d.

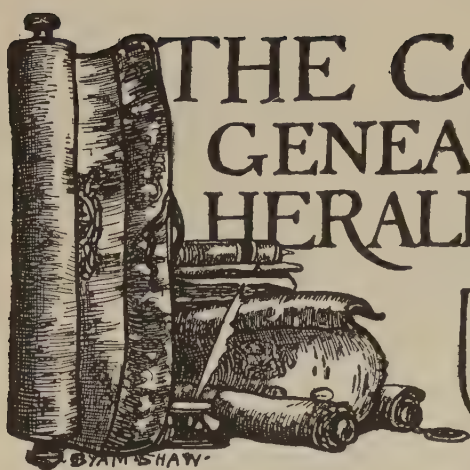
"Children of the Mist," after Landseer.—A7,146 (Wraysbury).—Your artist's proof of Landseer's *Children of the Mist* would realise about three guineas.

Book.—A7,168 (Egremont).—We regret that the particulars you send of your book are too meagre to enable us to give an opinion as to its value. Should it be illustrated, it may be of value; unillustrated, it would be worth possibly a few shillings.

Worcester Porcelain, etc.—A7170 (Rangoon).—(1) Some of the finest specimens of Worcester porcelain bear no marks. The valuable Oriental "powder blue" pattern is seldom or never marked, and the apple-green ground pieces are also unmarked. (2) F. J. Manskirsch was born in 1770. He is known as a painter of landscapes and also as an engraver. The Empress Josephine commissioned him to paint a series of Scenes on the Rhine. He died in 1827.

"Rest" and "Labour," after J. F. Herring, senr., by Davey.—A7171 (Glastonbury).—Your pair of prints would be unlikely to realise more than £1 at the present time.

What-not.—A7174 (Highgate).—The what-not shown in the photograph sent is English of the early nineteenth century. At present it should be worth about six guineas, but such pieces are increasing in value.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Family Portraits.

Having received several enquiries from correspondents abroad, asking us to obtain copies of pictures in the possession of private individuals and public bodies, "The Connoisseur" has now secured the services of an eminent artist who will be prepared to visit any part of the Kingdom with this object.

Letters referring to this matter should be addressed to the Genealogical Editor of "The Connoisseur," Hanover Buildings, 35 to 39, Maddox Street, London, W.

GIMBER.—The arms of Fabian Gimber, of London, were: Sa, on a bend cotised Arg. three chevrons Gu. Crest—An arm emb. in chain-mail, holding a mace or club spiked Or. Fabian was son of William, who was son of William Gimber, of Doddington, Co. Hunts. (? 1589).

HARLACKENDEN.—This is a very old Kent family, which, according to some pedigrees, dates from before the Conquest. The principal family was settled at Woodchurch, one William Harlackenden, of that place, Esq., being mentioned in a charter in the British Museum, dated 14 Edw. II. (1286). He is said to have been great-grandson of a William H. However, the proof of descent of the first seven generations of a pedigree traced in 1607 or 1608 is somewhat vague, although there is little doubt that William H., of Harlakenden, in Woodchurch, who died 30 April, 1481, was descended from this stock, as is described in an inscription in the south chancel of Woodchurch Church. His eldest son, Roger, married twice; by his first wife he had a son, Thomas, who came into possession of Harlackenden at his father's death, 29 March, 1523. This Thomas had several children, but the only son to have issue was Martin H., whose daughter and sole heiress married Sir Edward Hales, Kt. After the death of Lady Waterhouse, formerly wife of Martin H., the estates passed to Walter H., great-great-grandson of the above-mentioned Roger by his second wife, whose descendants remained in possession for several generations. There are several printed and manuscript pedigrees of the various families bearing this name, although doubtless all descended from the Woodchurch family.

FERNE.—Henry Ferne, Bishop of Chester, was educated at Uptingham School. He died in 1662.

APSLEY.—In a Chancery Suit, dated 11 Feb., 1646 (Charles I. A 1/48), the children of Sir Allen Apsley, Kt., and Dame Lucy, his wife, are given as follows:—Allen, William, Lucy, James, and Barbara, wife of George Hutchinson, Esq. The action concerns the office of Custos Brevium of the Common Pleas, the reversion of which was granted to Sir Allen, at whose decease the king granted it to William Apsley for the benefit of the said children. The plaintiffs, James Apsley, George Hutchinson, and Barbara, claim their portions.

Queries.

[We shall be pleased to insert queries for correspondents free of charge, provided they are short, and accompanied by the sender's name and address.]

TRYDELL.—Any information relating to this family, and especially about Helen Trydell, wife of Sir Laurence Cotter, of Rochford, Mallow, Co. Cork, will be gratefully received.

BRITISH-AMERICAN PEACE CENTENARY CELEBRATION

The Maintenance of Sulgrave Manor

A "CONNOISSEUR" FUND.

It will be known to some of our readers that, as announced by Earl Grey at the Mansion House on December 18th last, one of the proposals of the British Committee for the Celebration of the Hundred Years' Peace among English-speaking Peoples is to purchase Sulgrave Manor—the ancestral home of the Washington family—and to maintain it in perpetuity as a *rendezvous* and place of pilgrimage for Americans visiting England, making it at the same time an attractive centre for occasional international gatherings, and storing it with documentary, pictorial, and other records of the main incidents of British-American history since the signing of the Treaty of Ghent in 1814. During the recent visit of the important British Delegation (under the leadership of Lord Weardale) to America, this proposal of the British Committee proved to be most acceptable to the American public; and there is no doubt that Sulgrave Manor, if properly used and maintained, will prove a valuable link for binding together the British and American nations, and for bringing a steady stream of visitors from the United States to the quaint old Northamptonshire village. The British Committee has already secured an option on the property, and proposes at once to purchase the Manor House and some acres of adjoining land out of the general fund it is raising for the Celebration. There remains the question of its suitable maintenance in the future, for which a sum of £1,000 per annum is likely to prove necessary.

The Editor of *THE CONNOISSEUR*, desirous of assisting in the great international Celebration in which the leading men and women of Great Britain and the United States are so deeply interested, has decided to open a "**Connoisseur**" Fund for the proper maintenance of Sulgrave Manor, and all donations or annual subscriptions, of both large and small amounts, from our readers in either country, will be gladly received and acknowledged in these pages.

We understand that the property is to be invested in an international body of trustees, about half of whom will be Americans, and amongst whom will be the American Ambassador in England. Whatever donations or subscriptions are received from our readers will be handed to the Honorary Treasurers of the British-American Peace Centenary Committee—Lord Rothschild and Lord Revelstoke. Any information relating to the Peace Centenary in general, or to Sulgrave Manor in particular, may be obtained on application to Mr. J. T. Herbert Bailly, "*THE CONNOISSEUR*," 39, Maddox Street, W.

We invite our readers to make a prompt and generous response to this appeal on behalf of a project which has the enthusiastic support of many of the best known people in England and the United States, and the realisation of which will do much to foster and maintain the best relations between the two great branches of the English-speaking peoples.

Cheques made payable to "Connoisseur" Fund and crossed "Coutts & Co." should be forwarded to 39, Maddox Street, W.

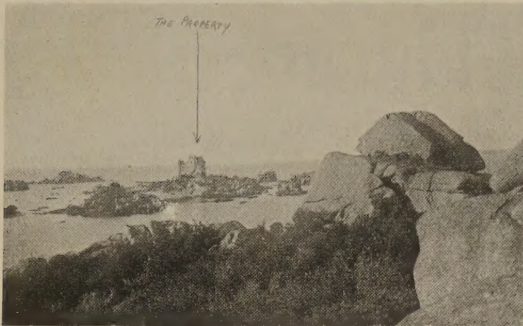
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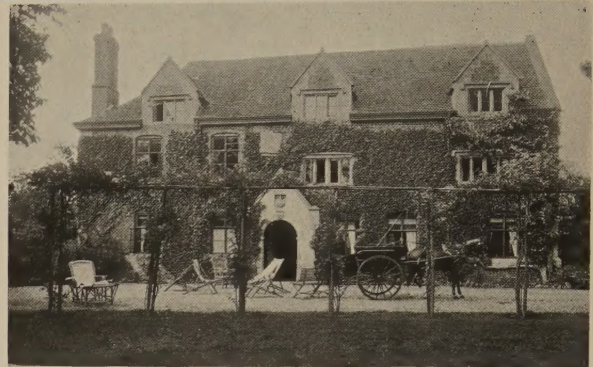
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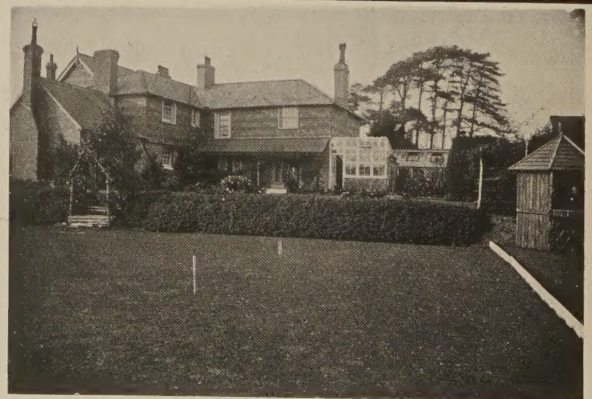


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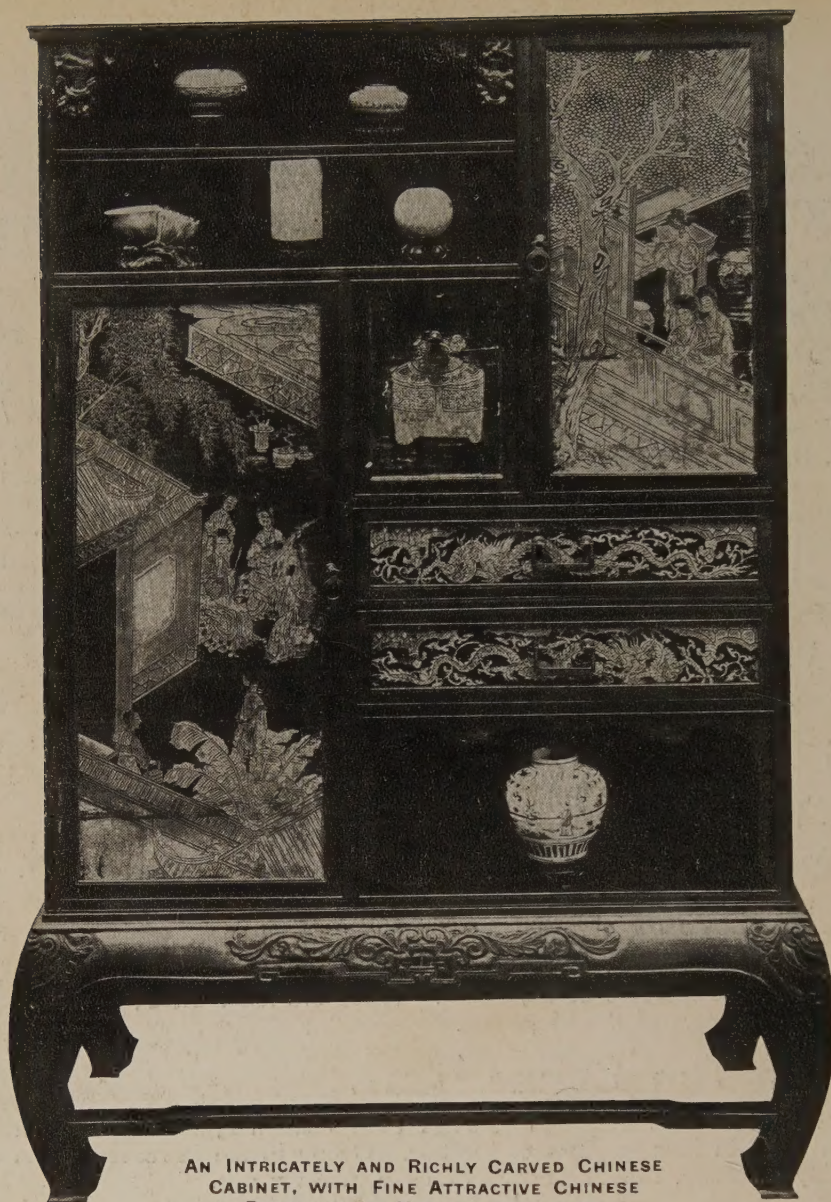
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